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LITERATURE.

The Schools of Charles the Great, and the Restoration of Education in the Ninth Century. By J. Bass Mullinger. (London: Longmans, 1877.)

THERE was probably no part of the Empire in which Roman culture took more deep root than in Gaul, and no part in which the decline, after the Teutonic conquest, was more signal. So long as the institutions of the Latin Empire remained unshaken, there was in every town, at least, some kind of education. Up to the end of the fourth century there still existed in the western provinces a literature which, if not very vigorous, reflected some of the qualities of the classical productions of old Rome. The decline of this literature was no doubt due, in a great measure, to a process of internal decay; but it was greatly hastened by the hostility of the great and growing power, the Christian Church. A teacher of Pagan literature was to Tertullian little better than an idolatrous priest, Aristotle a mere "agnostic," whose dialectic could equally prove or disprove anything whatever; even men of wide culture, like Eusebius and Jerome, looked with the utmost suspicion on the logical canons—no doubt often abused by pedants—which are now recognised everywhere as the laws of all sound reasoning. This distrust, and even hatred, of non-ecclesiastical literature was by no means universal. Clement of Alexandria, Origen, and Augustine certainly cannot be accused of ignorance either of the literature or of the dialectic of their opponents; but on the whole the spirit of Tertullian was dominant in the Western Church rather than that of Clement. In Gaul we may take Sidonius Apollinaris as the last bishop of the old Roman school; a man who loved his Horace and Cicero, even while he felt that it might be necessary, in old age, to turn to graver authors, and who continued to trifle over his verses and his letters until the tall barbarians knocked at his door. When the Franks swept away the frivolous culture of such men as this they did good service; Salvian was right when he told his Romanised countrymen that the barbarians were better men than those whom they conquered; but among their merits we must not reckon a regard for education and letters.

When cultivation revived in Gaul it was in a very different guise, in the monastic schools. John Cassian, the great organiser of monasticism in Gaul in the fifth century,

rejected not only Pagan literature, but almost all literature except the Bible. Boys in his schools were to be "taught to read, that they might study the Bible and understand the services; to write, in order that they might multiply copies of the sacred books and of the psalter; to understand music, so that they might give with due effect the Ambrosian chant;" his monks were to seek to obtain an enlightened understanding of Scripture, not by learning or the use of commentaries, but by fasting, prayer, and meditation; all were to be trained solely with reference to a future existence. This system was, of course, destructive to general culture, and it was not found favourable to piety. All accounts agree as to the deplorable condition of the monasteries at the accession of the Carolingian dynasty; the treasures of ancient literature lay mouldering in neglect, and no Christian literature arose worthy to supply its place.

The efforts of Charles the Great to remedy this state of things, to revive both discipline and learning in his dominions, form the main subject of Mr. Mullinger's very interesting book, which is a history not merely of the schools of Charles the Great in the narrower sense, but of the revival of general culture—of "humanity" as it was once called—in the Frank dominions. This field of literary history has been so little cultivated in England that Mr. Mullinger's careful survey of it is the more welcome; he has drawn from the best authorities, and his work is full, accurate, and well-written. It will be henceforward an indispensable manual for those who study the literary culture of Western Europe.

When Charles determined to attempt a revival of learning and culture, he called to his aid an Englishman, Alcuin of York, a school at that time much in advance of any in the dominions of the Frank king. A fair idea of the range of learning in the best English school of the eighth century may be gathered from Alcuin's metrical—sometimes hardly metrical—account of the York Library. Of the Fathers, it contained treatises of Jerome, Hilary, Ambrose, Augustine, Athanasius, Gregory, Leo, Basil, Chrysostom, Cassiodorus, Bede, Boëthius, and some others; of other writers, Pompeius (*i.e.* Festus), Pliny, Aristotle, Sedulius, Virgil, Statius, Lucan, Donatus, Priscian, and Servius, besides other names of less note; and there were, he says, besides the names which he gives, others which it would be too long to write. Among those whom Alcuin does not enumerate Mr. Mullinger thinks we must reckon Isidore, certainly the best-known encyclopædic writer of that time. Probably this is so, as there is evidence that Alcuin was acquainted with his works; but we cannot believe that any metrical difficulty (see p. 61) deterred the versifier who could write

"Quid Probus atque Phœbas Donatus Priscianusve" from introducing Isidorus. The other most notable omission is Martianus Capella, whom Alcuin probably avoided as a dangerous theorist. We may here notice in passing that Mr. Mullinger (p. 91) rightly appreciates the "comparative modesty of assumption" which distinguishes the great modern

investigators from the mediæval writers on science.

This list of books may give us a fair conception of the culture of the man who was for some years Charles the Great's Minister of Education and (we might almost say) private tutor; tutor to a very embarrassing pupil, for the Emperor's penetrating and unsophisticated understanding sometimes thrust aside good Alcuin's conventionalities, as the maid-servant did M. Jourdain's foil. And Charles's vigorous will, with the help of Alcuin's knowledge, certainly began a great work. The "Palace School" which they founded or restored was distinctly an innovation on the existing Gallican practice; it aimed at something more than teaching boys to read Latin and to chant; it was to supply what a University training is supposed to impart to the future servants of the State in our days. And the benefits of education were not to be confined to the place where Charles might chance to hold his Court; in the famous Capitulary of the year 787, "the charter of modern thought," as Ampère styles it, he enjoins that in all episcopal houses and monasteries within his dominions attention should be given to the study of letters; he had observed, he says, with regret, that many of the monks, however loyal in praying for their sovereign, could not express themselves in correct Latin. In all this, no doubt, the will is the will of Charles, but the hand that wrote is the hand of Alcuin. This establishment of schools throughout the Frank dominions was the great educational work of Charles and his adviser. It is sometimes said that the work of the great emperor was lost in troubles which followed his death; but his schools were certainly so far effectual that the country never fell back into the barbarism which had preceded him.

In Rabanus (to whom his master gave the name of Maurus) Mr. Mullinger has painted Alcuin's most famous pupil—a pupil in some respects much abler than the master—and in Lupus, again, a distinguished pupil of Rabanus. In the great Irish teachers—Clement of Ireland, Alcuin's successor in the Palace school, and John Scotus Erigena, the great luminary of the Court of Charles the Bald—we come upon a different stream of influence, the influence of men far more subtle, lively, and intrepid than the English or the Franks.

"In the three great monasteries that marked the route of St. Columban's apostolate—Luxeuil, St. Gall, and Bobbio—numerous manuscripts, in the elegant Irish character, of Origen and other Greek Fathers long remained to attest the more enquiring spirit in which the studies of their communities were pursued" (p. 118).

It is clear that Mr. Mullinger sympathises rather with these brilliant teachers than with Alcuin, and they are, no doubt, in many ways more attractive; yet it is extremely doubtful whether a rather erratic genius like Erigena could have filled the place of Alcuin. The latter was a man of no originality; but he was a man of ability, who knew almost all that a man could know in his day, and his letters disclose a kindly and sympathetic nature. Such a man, even if a little common-place, was better fitted to organise a system than an eccentric man of genius,

just as the men who succeed best as heads and tutors of colleges are not generally men of original minds so much as men of good sense and general ability.

S. CHEETHAM.

The Life and Episcopate of Edward Feild, D.D., Bishop of Newfoundland, 1844-76.

By the Rev. H. W. Tucker, M.A., Assistant-Secretary of the S. P. G., &c. (London: W. Wells Gardner, 1877.)

It is a rather obvious remark of Mr. Gladstone, whose voluminous correspondence cannot always be oracular, that "to home bishops it is hardly given, from their position, to rise so high in labours and sacrifice for Christ as Bishop Feild." Mr. Tucker, in his Memoir, makes a more noteworthy remark where he distinguishes in the preface the unattractive and commonplace sphere of his hero's work from that of other colonial bishops, enjoying collateral attractions, linguistic, ethnological, or sensational. The mission upon which Bishop Feild left all behind without one lingering look was to rescue from spiritual destitution the poor neglected fishermen of a bleak ice-bound coast, unvisited save under the rarest circumstances by any but such as got a precarious livelihood by its fisheries. And what was it he exchanged for this? A charming college living near the banks of the Wye, which the home tourist, diverging from the river or railway, and approaching it from Symonds Rock by cliff-crowning walks that lead to a pastoral village (English Bicknor by name), will find to be set down in a region of silvan beauty. Some who have erewhile had the privilege of lines cast in those pleasant places, and of realising the like kind interest of the Forest folk, gentle and simple, to that which followed Bishop Feild when outward-bound, and clung to him through the whole of his missionary life, can best appreciate how much certain grasp of tranquil and honourable happiness he gave up for the drear path of duty unrelieved except by the approval of conscience. But Bishop Feild had been from his ordination preparing for that path. His college lectureship at Queen's, Oxford, had been held with the cure of Kidlington, and held, not by a non-resident in snug college rooms, but by one who, reversing the practice of his compeers, made his curacy his home, and rode in to his college lectures. It was there he formed his sound and fixed opinions as to the real causes of agricultural discontent and the prevalence of drunkenness, looking to a better administration of the Poor Law and an efficient clergy to cure the one, and to moral improvement, and not teetotalism or Acts of Parliament, to lessen the other. There, too, he established schools for boys, girls, and infants, which became a model to the neighbourhood of Oxford, and held his own among his rustic parishioners by the manly and reasonable tone in which he showed them their faults and guided them as a really candid friend. Hence, after seven years' experience, he was removed to English Bicknor in 1834, where, as before, he made the school—at that time not so inseparable a feature as now of the

English parish—a reality, and a seedplot of true religion; exhibiting, as his successor testifies, so firm and stern a hand "as in these days would have brought him before a magistrate before three months were over." The characteristic, however, of his life at Bicknor was rather sternness towards self, and personal self-denial, than any severity to others. He was of a very gentle, love-inspiring nature, in spite of a ruggedness of exterior, and one of his surviving and hereditary friends tells us that "he had a very special love for children." While incumbent at Bicknor his knowledge of school work was tested by his selection by the National Society as the first of Diocesan Inspectors, in 1840 in the diocese of Salisbury, in 1841 in that of Worcester. His view of his work was that it should combine with inspection encouragement, counsel, and suggestive hints. We have always said that the diocesan inspector's function is partly "to bind up the wounds which the Government inspector inflicts," and he may well have thought so, for he declined a Government inspectorship, when it was offered to him on the strength of his able diocesan Reports. The Archbishop of Canterbury, *à propos* of these same, is said to have observed: "This man ought to be a bishop;" and with the growing weight and influence he was winning steadily at home, it was surely in the highest spirit of self-sacrifice that he accepted in 1844 the call to the sterile shores of Newfoundland.

To this charge he was consecrated in the chapel of Lambeth Palace on April 28, 1844, the sermon being preached by the friend of his Rugby and English Bicknor days, the Rev. Richard Davies, of Staunton, whose heart, ever open and affectionate, went with him to his new home, and whose genial correspondence up to the time of his death in 1857 kept the Bishop *au courant* with English home news, current literature, and Church politics. And those who have had opportunities of enjoying the familiar and cultivated letters of Richard Davies will know what must have been the charm and support of them to Bishop Feild. On June 4, after Holy Communion with a large number of Churchmen, at the Rev. Cecil Wray's church in Liverpool, the Bishop sailed in the *Arcadia*, and, after tarrying a fortnight to confer with the Bishop of Nova Scotia, landed on July 4 at St. John's, Newfoundland, to take up work begun by Bishop Spencer in 1839, but left by him (there must be a mistake as to the year in p. 29), after he had just realised its difficulties, on a timely translation to the See of Jamaica. The memorandum which this prelate, who had soon discovered the inadequacy of his constitution to so trying a charge, wrote to the authorities of the Mother Church, did not dismay Bishop Feild, who, to tell the truth, had rare physical as well as mental qualifications for the building-up of a Newfoundland episcopate. Furnished by his friend at home, the present Primus of Scotland, with a Church ship, the *Hawk*, which was lighter and handier than the first selected vessel, he had no sooner settled in his "palace" of the plainest, with no curtains, looking-glasses, or upstairs carpets, opened his collegiate school, and so rearranged the interior

of St. Thomas's Church that it might exhibit to the clergy the proper arrangements of a church at his visitation and ordination in September, than, these over, he sailed in the *Hawk* (playfully called his *δεξιός ὄπισθεν*) 1,200 miles across the Atlantic to visit his appanage of Bermuda, which to the end of his episcopate the Colonial Office declined to separate from a see to which it should never have been attached. His work in Bermuda might be described by two epithets, tireless and thorough, and this among whites and blacks, not without some signs of let and hindrance from the Governor, hitherto sole issuer of marriage licences—licences with a vengeance—"as sole Ordinary in and over these islands." But where conscience dictated action, Bishop Feild knew no such thing as half-measures: and so when in the spring of 1845 it dawned on him that Labrador was not mentioned in his Letters Patent, not all the fullness of his hands, or the insufficiency of his clergy, deterred him from striving to correct and remedy the defective geography of the Colonial Office. It was not till more than ten years after that he discovered that the French shore and the White Bay was another tract of coast-line containing a large population of nominally Church of England people, still more destitute and hard to reach than the icy region of Labrador: but to discover was with him to put his *Hawk* into commission, and it would be curious to count up the total of months and years in his thirty-two years' episcopate literally spent in perils of water, and visitations of the southern, eastern, western coasts by the help of his floating Cathedral. It is incompatible with our limits to give any account of these voyages and visitations, in which the Bishop mostly carried with him some sailor of the Church militant, to land him at a remote missionary station, there to practise the personal self-sacrifice, already learnt by example, of which one might say his diocese had become the nursery. It is of more concern to note that his foresight early inspired him to strive to make the Church of Newfoundland self-supporting, and this by making contributions to the Church Society a pledge of Church membership and a corrective to congregationalism. It was this that from the first, combined with his singular abstemiousness from personal outlay, enabled him to do so much out of so small means; assisting to build churches and mission-houses, and plant missionaries in them, building a noble cathedral at St. John's, and a worthy quasi-cathedral in Bermuda, erecting and maintaining, in the cathedral town, a theological college, a high-class girls' school, an asylum for clergy-men's widows and orphans, and many other good works to be looked for in wealthy dioceses, but scarcely in a diocese so poorly endowed, and depending only—apart from the assistance of private friends, vouchsafed in admiration of such thorough devotion—on the Bishop's administration, energy, and independent course. The result has been that Newfoundland, nursed in self-sacrifice and self-help under a master teacher, is now, as Mr. Tucker remarks on p. 45, independent in spite of its exceptional poverty, while the richest diocese in Australia knows not how

to bear the withdrawal, although after five years' notice, of the large subsidies and endowments, reliance upon which is apt to generate a spirit of pauperism. To this Church Society it was natural that in course of time gainsayers should arise, mixing the financial question with that of Tractarianism; but this and the obloquy which arose early in the Bishop's career from his declining the presidency of the "Local Branch of the British and Foreign Society," and from one or two other acts of a like nature, only purchased him a brief unpopularity for which he cared not a rush; while his unselfish helpfulness, resource, and sympathy at such seasons of distress as the terrible fire of 1846, the cholera in 1854, and the grievous famines which, in 1862 and in other years, threw his poor people into the sorest destitution by the failure of the fisheries and the ice blocking up the coasts, with his manifest readiness to spend and be spent for his Master and the poorest of his brethren, won him slowly and surely the title of the Good Bishop. It was ever on some errand of relief for such visitations that his rare visits to England were made; and it is not the least of his claims to the praise of self-denial that out of the thirty-two years of his episcopate, the space taken up by these was little more than as many weeks. His sea voyages far oftener were towards quarters less inviting to ordinary passengers, though when the Church ship started on one of these cruises of love and mercy the Bishop's simple faith was nerved and cheered by such a simple omen as the word "Blessing" painted on both sides of a vessel coming into St. John's Harbour, as he left it on a dangerous voyage; and it marks the way in which he made the Bible his motive and guide that when on one such voyage he consecrated a church at Battle Harbour on the Labrador, he named it "St. John the Baptist, partly to show its connexion with the Church of Newfoundland, and partly that he who preaches and ministers here must come in the spirit of the Holy Baptist, content to live in a wilderness, and on food almost as simple and natural."

Such was his own food and manner of life; and up to a mark approaching it seem to have risen many of his clergy, such as his sometime archdeacon and faithful missionary, the Rev. Jacob Mountain (whom he playfully called Mons Sacer), an Eton man, who cheerfully sacrificed high prospects of promotion at home; the Rev. Mr. Hutchinson, the exchanger of a pretty parsonage at West Malvern for a bleak station of the Labrador; and others who laboured to the death in missions on stormy coasts, and perished here, one in a snowdrift, another in a gale ashore, and another in the upturning of a boat. But they had their example in the noble second-founder of the see, who attached his followers by that thorough consideration, and that bright, cheerful contentedness, which evidence the thoroughness of charity, faith, and self-dedication. Physically he was doubtless well adapted for his life-work; but it denotes a quiet conscience and ordered life when we find him towards the close of his days—after he had got a coadjutor and a

coadjutor in Bishop Kelly and the wife whom he married after his friend the Bishop of Montreal's death had left her a widow—tempted by a friend in England with the offer of a quiet retirement and 200*l.* a year in his native country. He put from him the tempting offer, which he would have likened, as he did an English canonry, to "sinking into a bed of roses" after "lying on a cargo of fish," and resolved to end his days in the cathedral city of Newfoundland, although his enfeebled health admonished him to resign the see. He did not quite compass this end, but terminated his memorable episcopate on June 8, 1876, at Bermuda. We have had no space to notice the Bishop's Church views, as shown in his charges to his clergy, and his letters to Canon Seymour, of Worcester. But whatever his convictions, he had the courage of them; as is testified by his biographer, of whose work we cannot speak too favourably.

JAMES DAVIES.

Dialogues et Fragments Philosophiques. Par Ernest Renan, Membre de l'Institut. (Paris: Calmann Lévy, 1876.)

M. RENAN has published in the form of a dialogue which distinctly recalls the dialogues of Plato the exposition of his philosophical opinions, and, as always, he has contrived to throw an exquisite charm over the difficult subjects he has treated. It is nothing less than the sketch of a philosophy, and even of a theology, that his artist's pen has traced, and in this novel production the double tendency revealed already in his previous writings shows itself again—that is to say, the most aristocratic scepticism with regard to traditional beliefs and illusions, and at the same time a constant effort to respond to the aspirations and claims of the religious mind without separating himself from the results of experimental science. He has divided his dialogues into three chapters: 1. *Certainties*; 2. *Probabilities*; 3. *Dreams*. At the same time these outlines of a metaphysic must not be regarded as definite or strict forms of his thought. The peculiarity of M. Renan when he is not speaking as a critic or exegete, when he is constructing some dogma or philosophy, is to escape at a tangent from those who would confine him strictly within the circle he has himself described.

The *Certainties* reduce themselves to two. Firstly, the Universe, at least as we know it, does not allow us to apprehend any trace of the action of determinate beings, superior to man and proceeding by their own wills; and this excludes all belief in the miraculous. In the second place, the same observation shows that the world has an end in view, and is labouring at a mysterious work, and developing itself by virtue of an inward necessity. There is an immense *nîsus* of the universe towards total consciousness, and the most striking phenomena which attest it are the tricks of nature which impel individuals to ends foreign, and often contrary, to their own interests. Humanity lives by desires, and all desire is an illusion, but this does not prevent those who are aware of this truth from cherishing desires just as if they were ignorant of it.

Virtue, devotion, all the energy of the world is the great revelation of God. Wisdom consists in the comprehension of this transcendental Machiavelism and in submitting to it.

We come now to the *Probabilities*. Everything proceeds from matter, but it is the idea which animates all, which in aspiring to realise itself presses towards real being. *Mens agit molem*. The world aspires to be continually more and more; now, the plenitude of being is consciousness. This does not mean that that final object will necessarily be attained by earthly humanity, which already shows symptoms of its decrepitude and final death. Still nothing is yet decided. But it is enough for one single celestial body to accomplish its destiny by producing a perfect science. Then the ideal will be realised by a consciousness analogous to that of humanity but infinitely superior to it. Then God will be perfect. Science, then, is the great supplying agent of the divine consciousness.

As to the *Dreams*, they only carry out lines already traced, and we shall content ourselves with pointing out the most vivid of them. They turn upon the future progress of the divine consciousness in humanity. Every reflecting consciousness is a result of millions of forms of consciousness agreeing in one and the same aim. In this way is formed the consciousness of cities and nations, and thus will be formed the consciousness of humanity. But this consciousness will be oligarchic, as it will be impossible to conduct the great mass of mankind to a perfect science; and it will be celibate, "as women must remain the reward of the humble." The *élite* of intelligent beings will rule the world by the powerful means of action which will be in their power. Already it is superiority in science which constitutes the superiority of armies. The force at their disposal is only the fear which they inspire. This would be unlimited terror brought into the service of the truth. It may be that by the progress of science become mistress of the secrets of generation a race of men or *dévas* may be born as superior to men as man is superior to animals. That will not take place without the jealous and defiant democracy engaging in a desperate conflict with science. But the democracy cannot do without science; it must let it live and acknowledge its supremacy. But all does not end here. It is not impossible that in the infinitude of time the universe may minister to the perceptions and enjoyments of one single being as the France of Louis XIV. served to produce the life of the king only. Thus personal monotheism would be a truth! "The universe would be an infinite polyp, and all the beings which have ever existed would be united at their base, living at the same time by their own life and the life of the community." But meanwhile we must resign ourselves to let a few live for all. Otherwise no one will live. On this condition it is even possible to conceive the resurrection of individuals. The universe reduced to one single absolute being will be the complete life of all, the renewal of beings who have disappeared. The omniscient and all-powerful being would wish to resuscitate the past in order to repair its innumerable

able iniquities. But the dream is coming to an end, and one of the speakers protests in favour of the priority of God to all this development of the universe. That alone which now exists can develop. Since motion exists from all eternity, how is it that the world has not yet reached its end? We have now reached the incomprehensible—that edge of the gulf where we must stop.

These dialogues are followed by philosophical fragments treating in reality of the same question, among which we remark above all an eloquent criticism of the philosophy of M. Vacherot.

It is not within the limits of an article like this that we can be required to discuss this ingenious and scientific gnosis, which sometimes verges on blasphemy, and sometimes is impregnated with the most ardent mysticism. As a profession of faith it would not satisfy us. We think it would be well to leave in the domain of Dreams all that the author has himself put there and to add to it many of his Probabilities, and that the whole would be by no means a beautiful dream. On the other hand, we think that, once admitting the Certainties of the first chapter, consequences might be drawn from them less opposed to the postulates of the religious mind. Among other things we can only regard as a *jeu d'esprit* that singular theory of divine tricks reproduced by M. Renan from Schopenhauer and Hartmann. All desire is not illusion; desires conformable to our moral nature are always justified when they are accomplished. If the world has an end indicated by its known development, as much must be said of human persons, and our monarchical fervour does not go far enough to find M. Renan's paradise very attractive. Yet there is much to think of and to learn from in this bold exposition of the great problems of the world and of destiny, and we should perhaps be unjust towards the religious poet if we were to interpret strictly all the paradoxes of the thinker. In any case it is interesting to see in a man believing as he does in the experimental science of our day (for he believes in its actual results like a devout Catholic in the miracles of the saints) a perception so clear, so positive, of the final results which the world presents, and which the scientific men of our day overlook with singular obstinacy.

ALBERT RÉVILLE.

Twelve Years' Study of the Eastern Question in Bulgaria. Being a Revised Edition of "A Residence in Bulgaria." By S. G. B. St. Clair and Charles A. Brophy. (London: Chapman & Hall, 1877.)

FIVE-AND-TWENTY chapters are here presented to us of an apparently very miscellaneous character. This, however, is less due to actual miscellaneousness in their contents than to that want of classification and of system so unfortunately distinctive of English as compared either with French or with German books. It would have added greatly to the clearness of their work, and hence to the impression made by it on the reader, had the authors arranged their chapters, as they might very well have done, under three such general titles as, for in-

stance: I. The Bulgarians; II. Other Subject Races of Bulgaria; III. The Turks. Under these heads we, at least, shall introduce to the reader the results of the authors' "twelve years' study of the Eastern Question."

Lord Strangford was the first to call attention to the Bulgarians as one of the chief elements to be considered in any solution of the Eastern Question. He pointed out that they occupy a far greater extent of European Turkey than that portion of it north of the Balkan which is usually called Bulgaria. The ethnographical as distinguished from the political Bulgaria includes the greater part of Roumelia, and extends almost to the coasts of the Aegean. This, however, is an unpleasant fact for the "great idea" of the Greeks, and hence is vehemently disputed by them. Yet, with every sympathy for that idea, it cannot, I fear, be on good grounds denied that the country occupied by Bulgarians includes now, not only the whole of the classic Moesia, both Superior and Inferior, except the eastern end of the latter and the western end of the former, but all, save the Greek sea-coast, of Thrace, and all, save the sea-coast and Albanian Highlands, of Macedonia. The Bulgarians inhabiting this very extensive district would appear to be of mixed Tatar and Slavonic race. As we might expect from this, their language is similarly mixed, and the Turkish inflections of tense, mood, &c., are used with verbs of purely Slavonic origin. Their character was ranked high by Lord Strangford. His opinion of them would appear to be confirmed by that of more recent travellers. Mr. Barkley speaks of them as not warlike, indeed, and rather apathetic, but intelligent, industrious, and penurious. And Sir George Campbell pronounces them to be "a solid, steady, laborious, improving people, rapidly rising into greater and greater importance."

Captain St. Clair and Mr. Brophy give a different account of them. "We have," they say, in their Preface, "depicted the Bulgarian as he is, and . . . shown him to be a lazy drunkard, and a fanatical fetishist." Evidence is given in support of this indictment in some eight or ten chapters, on Rayah villages and agriculture, Bulgarian superstitions, manners and customs, and songs, and on Eastern Christianity and its effects.

To the perusal of these chapters we would recommend the reader. It were impossible to indicate, within our limits, a tithe of the interesting facts noted in them. It is hardly necessary to say that these facts are too much of one uniform character. There is at present such passion and prejudice in almost all observations and reflections connected with the Eastern Question that the scientific student of it will never think of accepting any witness's evidence without careful examination and comparison. Thus, for instance, as our authors agree with those who have a far higher general opinion of the Bulgarians than themselves in testifying to the comparative purity of Bulgarian morals, we may take this to be a fact. So much, indeed, they say, is the chastity of unmarried girls taken for granted, that the Communion is administered to them "without previous confession, a privilege denied to married people." In qualification, however, of the

opinion to which he might be led by other travellers, the impartial student will note what our authors further say on this subject. One reason of this chastity they find in "the fact that, previous to her marriage, a bride goes through an ordeal such as that to which the ancient queens of France were subjected." And they assign, also, what may appear to many a still more remarkable reason for the morality of Bulgarian villages—the neighbourhood of Turkish ones.

"That women are virtuous, and men comparatively honest, where Turks live near Christians, and thus shame them into morality, a broad example will suffice. Compare the morals of even Bulgaria with the world-famed dissolution of morals in Servia and Roumania. In the districts where Bulgarians are separated from Turks the morals are bad."

And our authors lead us further to qualify the opinions we may have formed of Bulgarian chastity by noting that "infanticide is terribly common with those women who form the exception, and is invariably considered by Mrs. Grundy as less culpable than the fault of which it is the consequence."

A second set of chapters treats of the other subject races of Bulgaria—Greeks and Armenians, Gipsies, Tartars, and Circassians. Here we find our authors much more in accord with other travellers than in that picture they give us of the Bulgarian rayahs, as "brutish, obstinate, idle, superstitious, dirty, *sans foi ni loi*—in short, the degraded beings among whom" they have dwelt so long. Mr. Barkley, for instance, quotes a saying prevalent in Turkey:—"It takes two Turks to swindle a Greek, two Greeks to swindle a Jew, two Jews to swindle an Armenian"—and declares that it is quite true. Our authors' chapter on "Oriental Commerce" is especially an indictment of the Greeks, in whose hands are "all gradations of commerce and business in Turkey."

"The Turk is put out of the field by his innate honesty. . . . No code but that of modern Greece carries its patriotism so far as to shelter its subjects and *protégés* from the penal consequences which ought to follow such a career as that of the Eastern merchant who transacts business upon the Greek system."

One of the chief causes of the permanent pauperism of Turkey our authors find in the character of its commerce. Even leaving out of sight its prominent feature of dishonesty, it is illegitimate. For

"it is based, not upon capital, but upon credit, and upon credit purchased at an interest of sixty per cent. The profits accruing from it must, therefore, evidently surpass this percentage before they can benefit the merchant, and by supposing that they only amount to cent. per cent., we are understating the question."

Not content with levying its percentage upon exports and imports, Eastern commerce takes possession of the Government taxes, buys, sells, and re-sells the tithes. Consider all this, say our authors, and "you will have some idea of the extent to which Turkey is drained of the produce of her labour, and you may even see how great must be her vitality, since she feeds all these blood-suckers and yet exists."

A third set of chapters is devoted to Turkey and the Turks; the Turks of Town

and Country; the Taxes of Turkey; the Tenure of Landed Property; the Government and Administration; the Army and Military Resources; the Policy of Foreign Powers and its Effects; Turkish Reforms and Reformers; Midhat Pasha, the Introducer of the New *Vilayet* system; and the Political Parties of Turkey. Only on the three last topics can we here indicate the views taken, or facts stated, by our authors. The cause of maladministration and ruin in Turkey is, according to them, nothing else than these *Reforms*. The old system was healthy. Every village had complete local autonomy, and every creed the same. No external authority had any right to interfere in the communal matters. The town and country were two separate powers, and Turkey knew no war of classes. The *Vilayet* system of reform caused spurious and unnatural centres of government to arise. Under this system the villagers lost all power, and the *Caza* became the unit of government. In one word, instead of remedying the abuses which grew up under the old system by an effectual control over the Pashas, a new machinery was invented which, under the name of Reform, gave over the deserving and hardworking population into the hands of the Medjlisses, councils composed of Mussulman and Christian usurers. And hence the abuse, fraud, speculation, and infamy which are now a cause, or rather excuse, for a Christian crusade against Turkish misrule.

Midhat Pasha, the originator, or rather introducer of this *Vilayet* system—which is neither more nor less than a copy of French organisation (for *Vilayet* read Province; for *Sanjak*, Préfecture; for *Caza*, Sous-préfecture)—Midhat Pasha our authors describe as, at least in 1867, “an honest and upright man, and possessed of a quality even more valuable than these, for he was energetic in times when energy seemed to have deserted the governing classes of Turkey to take refuge among the governed.” Had Midhat Pasha been allowed to prosecute his scheme of reform a little longer, he might have succeeded, in spite of Constantinople, in bringing about some definite result by means of experiments which he alone could venture to make. But the moment he was removed from the governorship of Bulgaria, the *Vilayet* of the Danube ceased to be a centre of reforms. He began his career as governor by a serious attack upon brigandage. Then he attempted the great work of secularising Bulgarian education, and teaching something better than the one great truth of the Bulgarian catechism, that above the Sultan is God, and above God is the Czar. But we cannot here even enumerate the reforms attempted by the Gueuzluklu (or spectacled), the Ghiaour (or infidel), Pasha. Before the end of his reign, our authors affirm that he had begun to see the falsity of that fundamental principle of the *Vilayet* which prescribes “that all the tribunals, officers, appointments, &c., shall be equally divided between Turks and Rayahs.”

As to the Political Parties of Turkey, there is, perhaps, no country in the world where there are so many political parties. Every nationality, and every shade or

phantom of a nationality, constitutes itself a party, and is divided, according to the most approved European principles, into various sections—Right, Left, and Centre. But from the party of the Armenians to that of the Bulgarians they are agreed upon no single point, except the one which, thanks to their conscientious agitation, is so constantly repeated in Europe—that Turkey has no future before her, and can hope for nothing save from their magnanimous toleration and assistance. The Turks themselves are divided into two parties—Young Turkey and Old Turkey. But the former, say our authors, is powerless, because it falls back upon the democracy of the Quartier Latin, and seeks no assistance from the strong arms and stout hearts of the Osmanli people. Old Turkey, of which the majority of the members belong to the *Ulema*, and which, unfortunately, numbers a few fanatics in its ranks, is in reality the only party with which the Ministry must needs come to an account. Through this party only, in the opinion of our authors, is there a chance for Turkey. Yet they admit that “unhappily it is more than conservative—it is retrogressive; and though the old state of things may have been in some respects better than the new, it is impossible to return to it.”

What is to be said by way of criticism of all this? Few, I believe, who have any considerable personal knowledge of European Turkey, but will admit that, with the exception only of their too-dark portrait of the Bulgarians, our authors give, on the whole, a tolerably truthful representation of facts. Their book, therefore, may be strongly recommended, and particularly to the Philo-Slav and Turcophobist. By no means, however, do I say this because I think that Turkish rule can or ought to be any longer maintained in the European provinces of the Sultan; or because I hope that the perusal of this book will convert to such an opinion. On the contrary, I think that the empire of the Turks in Europe is irretrievably doomed. Not so appear our authors to think. I accept their facts, but not their conclusion. This appears to me to be due to an insufficient consideration of other facts. And I recommend their book, not because I am opposed to the political conclusion of the Philo-Slav and the Turcophobist, but because I think that that conclusion only loses its force when it appears to rest on such exaggerated notions of the good qualities of the Slav, and evil qualities of the Turk, as are shown to be pure illusions by a *Twelve Years' Study of the Eastern Question in Bulgaria*.

J. S. STUART-GLENNIE.

Cameos from English History. The Wars of the Roses. By the Author of “The Heir of Redclyffe.” Third Series. (London: Macmillan & Co., 1876.)

CAMEOS are works of art, which may or may not be portraits taken from life; their aim is simply to be artistic and each complete in itself. But the cameos carved by Miss Yonge are quite another matter. Taken in sequence, they form a connected history, the materials of which have evidently been gathered with great care and industry. Indeed, the performance exceeds the promise

in the title-page in many ways. Instead of separate scenes we have a consecutive narrative; the subjects are not confined to English history; and the period, instead of being limited to the Wars of the Roses, extends over a whole century to the Diet of Worms in 1521.

For those who care not to be troubled with the authorities on which particular statements rest there could scarcely be a more handy, graphic and complete account of the leading events and characters during those hundred years which closed at the eve of the Reformation. Miss Yonge has taken a comprehensive view of the period, and, though English history is her main subject, she has been careful to relate also some of the most significant passages in the annals of France, Italy and Germany. Apparently she has read all the ordinary sources of information, and with the eye of a novelist she has noted every detail of personal interest. Here and there, perhaps, she might have been a little more critical in separating the chaff from the wheat; but, as regards positive testimony, this does not matter much. In an age like the fifteenth century, where so many things rest on uncertain evidence, there is comparatively little harm in hearing the sum total of what was said, believed or reported, and making simply a general reservation in our own minds for the possibility of error. But it is a pity that Miss Yonge should have mixed up, as she has done occasionally, the surmises of modern writers—sometimes even of novelists—with the positive statements, well or ill founded, of original authorities. There is nothing, for instance, in the genuine sources of history to warrant Lord Lytton's surmise that Edward IV. “had insulted by his attentions” the Earl of Warwick's daughter. As for the speculations about Perkin Warbeck, they began with Lord Bacon, and have been so long incorporated with history that we cannot expect anyone but a really critical historian not to be carried away by them. Yet it is rather curious, at this time of day, to see one of Bacon's wildest conjectures—that Warbeck was an illegitimate son of Edward IV.—treated as if it were the most probable account of his origin, when it has been shown long ago that the suggestion was thrown out to account for something which was not itself a fact, and was due to a total misapprehension by Bacon of a passage in Bernard André.

The repetition of old errors is, however, unavoidable in a work whose aim is to be graphic rather than to be critical. In the elaborate historian we expect to see every statement justified by a reference to authorities; but as it was no part of Miss Yonge's plan to distract the reader with footnotes, neither was it possible for her to weigh accurately all the testimony on which her narrative is based. In some matters, no doubt, she has exercised a judgment of her own, as in discrediting to a certain extent the long catalogue of crimes attributed to Richard III., and the diabolical foresight with which he is supposed to have plotted, as well as executed, the removal of every obstacle to his ambition. But even in such matters it is evident that her opinion is formed second-hand, not entirely from the original testi-

mony, but mainly from a review of what has been said about it by others. And sometimes modern constitutional theories have contributed to an odd misreading of the facts, as in the case of Richard's office of Protector during the brief reign of Edward V.; with regard to which she tells us:—

"In fact, as had been shown in the last minority, there was no use in a king's will. The Parliament held that it had a right to appoint the protectors of an infant prince, and the Government for the time being fell to the Council left by the late king."

Now, the truth is almost the very reverse of what is here implied, for it was strictly in accordance with the will of Edward IV. that Richard was made Protector (at least if Polydore Vergil may be trusted, for the will itself does not exist), and Parliament was not in the least consulted about it. Indeed, in the reign of Edward V. there was no Parliament at all, except on the very last day of his reign, when that informal meeting was held by which his deposition was decreed.

On the other hand, we are indebted to Miss Yonge's diligent reading for preserving to us some interesting scenes often passed by without notice by the grave historian as matters of too slight a nature for his pages. The curious conversations, for instance, that passed between the Duke of Buckingham and his prisoner, Bishop Morton, about the usurpation of Richard III. have probably been regarded by many as imaginary, and have for that reason not been incorporated with history by the generality of modern writers. But we have no doubt they are substantially true; and, if so, they form a really important feature in the story of Buckingham's defection from King Richard; for they were first recorded by Sir Thomas More, who, there can be no doubt, had his information direct from Cardinal Morton himself.

Good contemporary sayings also have been well utilised in the narrative: as, for example, in the following paragraph touching that extraordinary character, Maximilian, King of the Romans:—

"Maximilian never was technically Kaiser, for he never had time or opportunity to obtain the imperial crown from the Pope, of whose misdeeds he was so fully sensible that he used to say it was a proof that Church and State must be upheld by Heaven, since they both went on, with a wicked old miser like Alexander VI. at the head of the one, and a wild Tyrolean huntsman like himself at the head of the other. He had, however, as much power over the German States as if he had been crowned at Rome; and that is not saying much, for, as he said of himself, he was a king of monarchs who never obeyed him but when they chose, while the King of France was a king of asses, who would bear any burthen he chose; the King of Spain a king of men, who obeyed him in what was reasonable; and the King of England a king of angels, who obeyed him willingly and faithfully in what was just and reasonable."

A work which presents the modern reader with matter of this sort helps to create a genuine interest in history, even though it contain a number of casual mistakes from which no histories are altogether free, and popular histories least of all. Those we have observed are not generally serious; but

besides some bits of misspelled or misquoted Latin, and some errors in dates, names, and designations, there is in one place a confusion between two different persons of some importance, which it may be as well to point out. At page 232 it is said that "Margaret, the sister of the unfortunate Warwick, was married to Richard de la Pole," and it is added that "this nobleman was the son of Elizabeth Plantagenet, the sister of Edward IV." Now, the husband of Margaret, the Earl of Warwick's sister, was named Sir Richard Pole, and was not a nobleman at all: but Richard de la Pole was not Sir Richard Pole; he was the son of John, Duke of Suffolk, who married Edward IV.'s sister, and he has a very interesting history of his own. Sir Richard Pole, who married "Margaret, the sister of the unfortunate Warwick," was of quite a different family from the De la Poles, and is chiefly remarkable as having been the father of the celebrated Cardinal Pole, who helped Queen Mary to restore the Pope's authority in England.

JAMES GAIRDNER.

NEW NOVELS.

The New Republic: or, Culture, Faith, and Philosophy in an English Country House. Two Volumes. (London: Chatto & Windus, 1877.)

A Bride from the Rhineland. Three Volumes. (London: Sampson Low & Co., 1877.)

A Little World. By George Manville Fenn. Three Volumes. (London: Henry S. King & Co., 1877.)

The New Republic is a book that is certain to be widely read, but it is not too much to say that it should never have been written, or, at all events, never been published. It is not that the themes proposed are not fit subjects for serious and earnest discussion, but because the aim of the book seems to be, not to arrive at any definite conclusion at all, but merely to serve as a vehicle for exceedingly clever and exact imitations of the style of thinking and speaking of certain living characters. Under a disguise so shallow that it would be an affectation to pretend to be deceived (for even personal descriptions are in many cases given), Prof. Jowett, Mr. Matthew Arnold, Mr. Ruskin, Mr. Pater, Mr. Huxley, and others, form the *dramatis personae*, the scene of the discussion being laid in a luxurious villa near the sea, as unlike an English country-house as can well be imagined. The reality of the meeting is heightened by the presence of ladies: and if the originals of the men are so obviously taken from life, it is not unnatural to conclude that these have also their living prototypes. What shall be said, then, of the taste which assigns to Mrs. Sinclair the rôle of assisting the conversation by remarks which are feebly amorous and suggestive, and which makes Lady Ambrose something very like the butt of the party? The action begins on a Saturday evening, when the guests at dinner are bidden to talk of the "Aim of Life;" and this theme is more or less continued throughout. There is also included a service on Sunday in the theatre of the villa, conducted

by Dr. Jenkinson, who begins it with a passage from the Koran "which he had once designed to use in Westminster Abbey as the text of a missionary sermon." We are told that "Dr. Jenkinson's Christianity is really a new firm trading under an old name, and trying to purchase the good-will of the former establishment." The sermon is one of the most skilful points of the book, but the details of the surroundings are enough to show how little a philosophical disquisition is its main purport.

"The gallery rested on the heads of nine scantily-draped Muses, who, had they been two less in number, might have passed for the seven deadly sins; round the frieze in high relief reeled a long procession of Fauns and Bacchanals, and half the harem of Olympus sprawled and floated on the same ceiling. . . . The curtain displayed Faust on the Brocken with a long plume, dancing with the young witch who could boast no costume at all."

More unpleasant still is the ghastly description of the cemetery where lie the neglected tombs of the old atheist and his mistresses. There seems to be no more definite object in the introduction of these things than there is in the book itself, and altogether its cleverness consists in that which has its outcome in caricature rather than in any sustained work. It is in a much more distinct sense startling; but if a man does not care what he says about God, and has no innate taste to tell him what he ought or ought not to say about man, it is to be expected that he will produce some startling effects.

"Misfortune on misfortune, grief on grief," might have been the motto for the *Bride from the Rhineland*, for surely never did any poor creature undergo a longer series of woes. Sir Arthur Mordaunt, while making a tour on the Rhine, falls in with Verina, the daughter of a poor artist at Rüdiseim, and in the course of a very few days woos and marries her. He brings her to his country-seat in England, and during the year his fancy lasts all goes happily. From the time, however, of the arrival of his mother and sisters to live in the same house, Cinderella's lot was jovial compared with Lady Mordaunt's. There is a conspiracy to discredit her in the eyes of her husband; she is forbidden to choose her own companions; she is openly insulted. Her affections now all turn towards her child, but the child dies; and when another little one comes to her, the care of the baby is taken away from her. Mr. Alford, a diplomat of high standing, staying in the house, gradually wins her confidence by his sympathy, and in the hope of obtaining rest from insult and ill-treatment she flies with him. Mr. Alford provides lodgings for her in London, and then seeks to induce Sir Arthur to apply for a divorce in order that he may marry her; but Sir Arthur is too vindictive for that, and refuses. One morning therefore Verina finds that Mr. Alford, too, has left her, and nothing remains for her but to return to Rüdiseim and die. The story is told simply and well, and we hope to meet the author again, treating of a happier theme. We cannot help adding, too, that Verina's conduct must have been passively aggravating, for it must be difficult to know what

to do with a lady whose habit is to sit silent for hours in the drawing-room in the presence of others gazing out of the window.

In *A Little World as in Sixty per Cent.*, his excellent Christmas story of a few years ago, Mr. Fenn seems to set up Dickens as his model, and to adhere pretty closely to it. Not only does he deal with characters of a low class of life, but he treats them in the same way. There is the same hard work, simplicity, and purity of one type, the same mixture of roguery and humour of the other. The description of D. Wragg and his dwelling, which contained birds, rats, dogs, and live stock of every kind, might have come out of the *Old Curiosity Shop*, and so might the French music-master's daughter with her large head and sentimental heart. The story centres in the fortunes of Jared Pellet, the simple-minded organist and his family, and a very interesting one it is. We should ourselves doubt the popularity of a London church where voluntaries are played between the verses of the hymns, and where the organist is of such an ethereal temperament that he loses himself in his own inspirations, and plays on and on indefinitely. In fact, the episodes of the church and its belongings, such as the vicar and the churchwarden, a tea-dealer, who meet every evening to smoke a pipe and play cribbage, are part of a past age, and do not harmonise with the "through route to Paris *via* Newhaven and Dieppe," which also plays a part in the story. In this book, also, there is a very painful account of the sufferings of a child, which might have been much better omitted.

F. M. ALLEYNE.

CURRENT LITERATURE.

The Prince of Wales's Tour in India, Greece, Egypt, Spain, and Portugal. By W. H. Russell. Illustrated by Sydney P. Hall, M.A. (Sampson Low and Co.) This book is explained, in a preliminary note, to be "a journal or diary kept from day to day, in which the Prince of Wales is the central figure round which all the things, persons, and events mentioned in it revolve." Later on, the Introduction enters into particulars of the origin and objects of the voyage, states the names and duties of the several members of the royal staff, and shows both how favourably the project was in the first instance received in Parliament, and how satisfactorily was arranged and eventually adjusted the whole question of expenditure. Then follow fifteen chapters of narrative, omitting apparently no material occurrence admissible under the principle above enunciated; and commenting, as it were, on an ideal panorama, commencing at Brindisi, and terminating at Jummoo and Calcutta. It may be presumed that an authoritative record of the Indian tour of his Royal Highness was necessary as a kind of recognised formality, or perhaps as an informal supplement to the *Court Circular*. In such case no one could be better qualified to supply the desideratum than the able and experienced chronicler who accompanied the royal party; and he may be congratulated on the successful accomplishment of his task. Nor is the artist to be forgotten, who has contributed so heartily, and, as a rule, so skilfully, in giving vivid and faithful representations of Oriental life and scenery. *Au reste*, the tasteful elegance, or almost regal simplicity, of the volume before us, will at once strike the beholder's eye, and bear ample testimony to the admirable way in which the publisher has performed his important part.

As a book of travels it does not show to advantage. There are in it, as might readily have been expected, passages of smart descriptive writing, and one very stirring account of the capture of a wild elephant in Nepal; but it is always evident that the aim is rather to divert and interest than to instruct the reader. This tendency is observed as much in the European section of the record as elsewhere; and the trip to Athens is told with a *naïveté* and young enthusiasm hardly accounted for by the absorption of the writer's individuality in the "we" of the "Royal Party." It is quite understood that the plural pronoun is not to be read "in an editorial sense, or as indicative of any intent to involve the identity of the Prince with that of the gentlemen who accompanied him." There is no ambiguity in the writer's interpretation of his position; and he is not in the habit of expressing his thoughts in any but plain and terse English. But, on the other hand, it is equally clear that there is among the distinguished travellers generally a quota of personal experience incompatible with astonishment at a display of Greek letters on shop-fronts and walls between the harbour of the Piræus and the Acropolis; or at a difference found to exist between public-school Greek and the language of the modern Spartan or Athenian. In the pages about India, the Oriental reviewer will be fairly disarmed for linguistic criticism by the admission of indifference to, or ignorance of, etymologies. "Akber" (p. 446) might afford to stand, though susceptible of improvement; but the parenthesis which immediately follows ("or Akbar, or however else his name may be spelt") is another matter altogether, and quite sufficient to account for Hindustani such as "Shootee Sowar," "bund khara," "burra khana," "pulwan," "deko," and "Ghole Mahomed." We italicise the impossible, not simply the inaccurate, spelling. Perhaps Mr. Carmichael is responsible for "Sneed Bucht *alias* Peary Sahib" (p. 287)? However, all this is comparatively trivial if the demand be, as we take it to be, for a faithful record of events. The great drawback to be contended with is the fact of prior publication in the columns of the daily press. Not only Dr. Russell, but other "correspondents," have long since given to the world the staple of the information here printed; and the British public is familiar with most of the minor details, even to the likeness observed between a native Rāja and Mr. Buckstone. That the author of the handsome volume under notice should be *facile princeps* of the chroniclers of the Royal visit to India is naturally attributable, in a great measure, to his position on the staff of his Royal Highness the Prince; but few will deny him a further claim to be the historian, *par excellence*, of the occasion. In the stirring narratives of the Crimean campaign and Indian mutinies, told from the seat of war, and written, as it were, amid the sounds of drum and fife at one time, and shot and shell at another, the aptitude and ability displayed were such as to ensure, at least, the renewed exercise of that descriptive power which belongs essentially to the individual narrator, and must now charm and attract the reader of the Prince of Wales's interesting and exceptional tour in the East.

Examination Questions on Physical, Industrial, and Political Geography, by E. Dalton (London: Relfe Brothers), may be found useful by teachers, and many of the questions are well adapted to fulfil the author's design of stimulating thought and research in the student. They are arranged in 130 lessons, of about half-a-dozen questions in each, but these are in no way graduated from simpler to more difficult as they proceed. Nor is there any apparent sequence in the questions, which hop about from one branch subject to another continually. From (7) "What extent of area do the waters of the Pacific cover?" there is a sudden and unnecessarily perplexing transition to (8) "Name the countries which produce

almonds?" Or from (257) "Classify clouds?" to (258) "What do we import from Chile?"

The Cradle of the Blue Nile: a Visit to the Court of King John of Ethiopia, by E. A. de Cosson, F.R.G.S., 2 vols. (John Murray), is a most entertaining narrative of a wide round of travel through Abyssinia, and thence across the desert to the Nile, to Khartum, and back to the Red Sea, by Berber and Suakin. The expedition was undertaken mainly for the purposes of sport and shooting, and there is no lack of adventures, not only among the hippopotami of Lake Tzana, and the leopards of the Abyssinian woods, but also with the wild people of the mountains and unsettled frontier districts. Mr. de Cosson's account of the character of the ruler of Abyssinia, of the political condition of the great plateau, and of the state of the debateable lands on its north-western borders, over which the Egyptians are gradually encroaching, is particularly valuable at the present time. He represents fully and fairly the Abyssinian view of these disputes, and it is impossible not to agree with him that the border raids made by the Mohammedans, which Egypt professes to deplore in such a long-suffering tone, must be rather profitable than otherwise to that country, since each of them has been followed by fresh annexation of territory formerly Abyssinian. He has given a great deal of attention to the present state of slavery in Abyssinia and Nubia, and deserves credit for having obtained a written promise from King John to abolish slavery throughout his dominions. It scarcely agrees with the Khedive's professed desire to abolish slavery, that this traveller should have found a slave-market flourishing openly at Galabat, a town garrisoned by Egyptian troops, or that in 1875, some years after Sir Samuel Baker had been sent to put down slavery in the Egyptian Soudan, his Highness's own steamers should be employed in transporting slaves from the Soudan across the Red Sea to the markets of Arabia.

Trading Life in Western and Central Africa, by John Whitford, F.R.G.S. (Liverpool: Porcupine Office), is a series of pleasant gossiping letters describing life on the West African coast, all round from Sierra Leone to the Gold Coast and the Congo, written after twenty years' residence and passage to and fro along this margin of the continent, and containing many most graphic sketches of men and manners, of natives, traders and missionaries. The author also takes us with him in a trading venture up the river Niger for several hundred miles, beyond the confluence of the Binue, to where the trade from the Mediterranean sea-board meets that of the great river. But a few years have elapsed since the development of traffic on this great artery of the Soudan began in earnest, and now a small fleet of trading steamers of light draught runs regularly back and forward to the factories as far as the confluence of the Binue during nine months of the year, passing to higher points during the flooding of the river. Commerce, indeed, seems to be advancing with rapid strides all along the West African coast, though at the cost of many European lives. Mr. Whitford indulges a hope that black men, educated by the zealous missionaries, will in time take the place of Europeans on this fever-stricken border, and entertains the most hopeful view of the future of Africa.

"Bleak northern countries," he says, "overflowing with genius and skilled labour, able to fashion rough material from anywhere into useful commodities, giving comfort and enjoyment to the whole world, lack that which Africa is able to yield. Africa requires unlimited supplies from our industrial districts. She opens out her arms for everything that we can manufacture, and will return kind for kind; and she beginning to play her part in the history of the world, which will not only enrich, but astound succeeding generations."

Dottings round the Circle. By Benjamin P.

Curtis. (Boston: James Osgood.) This is the published diary of a young American gentleman who went round the world between June 30, 1875, and June 5, 1876. It is a simple statement of facts, free from all reflections or crudely-expressed opinions. And in this respect we feel that it contrasts favourably with some books of the same kind, in which authors seem to think that a rapid journey gives them a right to lay down the law upon all sorts of topics, about which their very cursory acquaintance makes their opinion almost worthless. Mr. Curtis writes at any rate with modesty and reticence. We could wish that he had given us more details about some of the temples which he visited in Japan and China, instead of recording details of the Indian Mutiny and of the Prince of Wales's visit to India. He seems specially struck with the poverty of the American consulates, and hopes that something will be done to remedy this, and to enable America to be adequately represented in foreign countries.

The Country of Baluchistan, its Geography, Topography, Ethnology, and History. With a Map, &c. By A. W. Hughes, F.R.G.S. (George Bell and Sons.) A good monograph on Baluchistan has for long been a desideratum, and might have been made very interesting, but Mr. Hughes is not an attractive writer, and it is to be regretted that he did not postpone the completion of his book until after the publication of the two elaborate volumes which were issued a few months ago by the Persian Boundary Commission. These volumes have added so much to our knowledge of Baluchistan that the compilation by Mr. Hughes requires already, in part, to be done over again. Another defect is that he has fallen between the two stools of producing a readable volume and a geographical and statistical account of the country. This work is certainly not very readable in the usual literary sense, and will be rather a weariness, except to those who have some very special interest in the country. On the other hand it fails in arrangement and convenience of reference as a geographical and statistical compendium, is deficient in various matters, and presents not a few details which either rest on doubtful authority or are now of no value. Nevertheless, in the present state of our literature on the subject, the volume is of considerable value, and its map is a fair one.

A Winter in the City of Pleasure. By Florence K. Berger. (R. Bentley and Son.) *A Winter in the City of Pleasure* needs its secondary title of *Life on the Lower Danube* to give a clue to the locality intended, and to let the reader know that it is neither Paris nor Vienna, but Bucharest. The word *Pleasure* must be taken as standing, not for the French *luxe*, but for *luxure*, as the writer intends to imply that the special characteristic of Bucharest is general dissoluteness and laxity of morals, such as might fairly be expected from an idle and illiterate aristocracy, accustomed to lavish on merely physical indulgence the precarious incomes either wrung from an over-taxed and down-trodden peasantry, still in practical serfdom, or derived from the yet more uncertain salaries of official employment under a bankrupt Government. The sketches of which the book is made up exhibit a fair capacity for seizing such externals as can be wrought into pictures, but no great power of penetrating below the surface; and the ambiguity of the author's forename makes it doubtful whether the book is from a man's or a woman's pen, though the tone and point of view suggest the former as the more probable, or, at any rate, the less unsatisfactory, conjecture. It is a book to take up for a couple of hours' amusement, not to study for solid information; but the capitalist may gather some useful warnings from the chapter on "Finances," which tells not only of an insolvent Treasury, and an increasing debt, but of a soil exhausted by centuries of barbarous agriculture, and incapable of recovery without heavy and scientific expenditure; while the student of litera-

ture who has not yet made acquaintance with Roumanian poetry will find at the close of the volume an interesting selection of the national *Doine*.

NOTES AND NEWS.

THE series of manuals on Non-Christian Religious Systems being prepared under the direction of the Committee of General Literature and Education appointed by the Society for Promoting Christian Knowledge is approaching completion, and will very shortly be published. An interesting part of Prof. Monier Williams's *Handbook of Hinduism* will be a very full account of existing Hinduism derived from his late tours in India; while Mr. Stobart, the President of the Martinière College at Lucknow, will in the *Handbook of Islamism* discuss the effect of Muhammadanism on national and moral progress. Mr. T. W. Rhys Davids will contribute the volume on *Buddhism*, and the Rev. H. Rowley, formerly of the Universities Mission in Africa, will give a detailed account of the present beliefs of the central African tribes as far as they have as yet been ascertained. As the series will be published at a very low price, it ought to do much towards meeting the growing demand of the public generally for trustworthy accounts of these widely-extended systems of belief.

MESSRS. LONGMANS will shortly issue *The Bath Thermal Waters: Historical, Social, and Medical*, by John Kent Spender, M.D. Lond. The literature of the Bath Waters commences in the sixteenth century, with Dr. William Turner, who published a folio volume entitled *A Booke of the Natures and Properties, as well of the Bathes in England as of other Bathes in Germany and Italy*, &c., in 1562, and contains many works of great merit. There will be an appendix, on "The Climate of Bath," by the Rev. L. Blomefield.

MESSRS. MACMILLAN AND CO. will publish this week a second and revised edition of Lord George Campbell's *Log-Letters from the "Challenger."* The author has made many slight corrections and improvements throughout the book, and has rewritten the concluding chapter, which describes the scientific results of the expedition.

MR. JAMES DEWAR, Jacksonian Professor of Natural Experimental Philosophy in the University of Cambridge, has been elected Fullerian Professor of Chemistry at the Royal Institution in the room of Dr. Gladstone, resigned.

IN the sixth number of the *American Library Journal*, Mr. Pendleton continues his useful hints to the founders of town and village libraries. He adverts strongly on the frequent incompetence of those persons to whom the purchase of books is entrusted, and names works which will serve as guides to a proper selection. He would seek to lead the public taste (rather than blindly follow it) by limiting the supply of novels, and brings forward proofs of the success which has attended such endeavours. Mr. Cutler has no difficulty in refuting a recent foolish attack on classified cataloguing. The miscellaneous contents are, as usual, full of interesting and serviceable information.

MISS BETHAM-EDWARDS'S novel, *The Sylvestres*, is to appear shortly in a popular English edition, and also in a French translation. *Felicia* will appear soon in a German translation, keeping to the text of the recent revised edition published in one volume by Messrs. Chatto and Windus.

WE are glad to hear that Mr. Tennyson altogether objects to the casual opinion he gave Mr. Teetgen that Shakspeare's hand was in the play of *Edward III.* being considered as his deliberate judgment on the question. Not having read the play till Mr. Teetgen brought it under his notice, and then being struck by the power of parts of it, and somewhat carried away by Mr. Teetgen's enthusiasm, Mr. Tennyson wrote hastily his first

impression on the play, and that only. This was naturally that the strong hand in part of the play was Shakspeare's; and it has been entertained by dozens of readers who have afterwards seen reason to give up their first impression.

WE should scarcely have thought there was room for another edition of *The First Prayer-Book of Edward VI.*, so many editions of it have appeared since the late Dr. Cardwell first published his valuable volume containing the two Prayer-Books of 1549 and 1552 in parallel columns. Since that time (1838) people have had ample opportunity, not only of comparing the two texts together, but of becoming acquainted with the successive important changes introduced in the reigns of Elizabeth and James I., and, above all, of the alterations and additions made after the restoration of Charles II. No one would have any excuse to allege now for making the ridiculous mistake made by Archbishop Lawrence in his Bampton Lectures of 1809, that the Second Prayer-Book of 1552 was in all essential points at one with the present Prayer-Book of the Church of England. But little as this new edition, published at Oxford by Mr. Parker, seems to us to have been wanted, we gladly welcome a volume which has been beautifully got up and is arranged on an entirely new plan. The First Prayer-Book occupies the upper half of the page, and below it is printed in smaller type every variation from it as occurring in the book of 1552, as well as those of Elizabeth's reign, and the Prayer-Book which followed the Hampton Court Conference, those of Laud's Scotch Liturgy of 1637, and the Prayer-Book as it now stands printed from the standard copy of 1662. To add to all these we have a synoptical view of the *Order of Holy Communion* of 1548, designated by the letters O. H. C., which was the first tentative process of the reign in the way of gradually accustoming people's minds to an altered service. What is chiefly new and may probably be useful is the Concordance and Index to the Rubrics, in which may be seen at a glance the points in which all or certain of the six books agree or differ. The work seems very completely and elaborately executed, but we venture to doubt the advantage of the system of arrangement adopted. The arrangement in parallel columns seems to us preferable. The editor promises a companion volume which will contain some account of the several revisions, &c. His name is not given, but judging from the style of this volume we should suppose he was well qualified for the task. Thus far we had written before receiving the new volume, which is got up in the same form, and is entitled *An Introduction to the Revisions of the Book of Common Prayer*. We can only say now that it more than justifies our expectation, and that we shall take an early opportunity of giving it a more extended notice.

AT a recent meeting of the Cambridge Philological Society, Mr. Skeat noticed numerous resemblances between English and Sanskrit, among which were the following:—

"The Skt. *bhakti*, worship, service, is cognate with Goth. *bakti* in the compound Goth. *andbakti*, service, which is the German *amt*. Our word *ambassador* is from the same source. The Old English *bale* in *bale-fire* means a flame, a burning. Compare Skt. *bhāla*, lustre, from *bhā*, to shine. *Ban*, *Abandon*, are from the same root as *fame*, Lat. *fama*. Compare Skt. *bhāsh*, to speak. To *bang* is Scandinavian. Compare Skt. *bhāṅ*, to split, break, destroy. *Bang*, the name of a narcotic drug, is related to Skt. *bhāṅgā*, hemp; this has long been known. *Bare* seems to have meant, originally, evident, apparent; compare Skt. *bhās*, to shine, to appear. *Berry* is an edible fruit; compare Skt. *bhas*, to eat. The Gothic form of *berry* is *basi*. To *be* is Skt. *bhū*, to exist. A *bear* is called, in Sanskrit, *bhalla*. To *bear* is, in Skt., *bhar*: from the same root are *birth*, *burden*, a thing carried; *bier*, a frame for carrying; *bairn*, a child. The Skt. *babhrū*, a large ichneumon, agrees with Eng. *beaver*. The words *better*, *best*, are from a Gothic root, *bat*, good. Compare Skt. *bhadra*, excellent; and the verb *bhand*, to be fortunate. Our *bid*, to command, A.-S.

bhōdan, is really a causal verb. Similarly *Skt. bhodaya* is to inform, to make to know; from *bhūd*, to understand. Our *bite*, Lat. *findere*, to cleave, is, in Sanskrit, *bhid*, to cleave. *Bind* is *Skt. bandh*, to bind; a *band* is *Skt. bandha*, a band. The *Skt. bhūrja* is our tree called the *birch*. *Blink* meant, originally, to twinkle, as in Swedish *blinka*. The *Skt. form* is *bhrāj*, to shine. *Skt. bandha*, the body, is our *body*. *Skt. budhna*, the root of a tree, is A.-S. *botm*, now spelt *bottom*; from the same root we have, through the Latin, *fundamental* and *foundation*. To *bow* or *bend* is *Skt. bhuṣ*. To *break* is *Skt. bhanj*, supposed to have been originally *bhranj*; from the same root are *fragile* and *fragment*. *Bright* may be compared with *Skt. bhrāj*, to shine; whence also our *flame*, a Latin form; and *blink*, a Scandinavian form; also *bleach* and *bleak*. *Brin* is compared by Max Müller with *Skt. bhrām*, to whirl; so too *broom* and *bramble*. *Brook* originally meant to enjoy, Lat. *frui*. Compare *Skt. bhuṣ*, to enjoy, for *bhrūṣ*. *Brother* is *Skt. bhrātṛi*; *brow* is *bhrū*; *cook* is *pach*, Greek *πέτραι*; *fallow*, grayish, is *Skt. palita*, gray; *feed* goes with *Skt. pā*, to cherish; *fern* is *Skt. parna*, a feather; &c."

A NEW literary journal has appeared in Florence under the title of *I Nuovi Goliardi*. It professes to be an organ of intellectual liberalism, and appeals to the rising students of the Italian Universities. Its name is borrowed from the "Goliardi," or wandering students, of the early Middle Ages, who were precursors of the Renaissance in their opposition to the prevailing asceticism and the narrow teaching of the schools. The first article, by Signor Straccali, gives an interesting account of these "Goliardi" as far as they can be made out from the scanty mentions of them in contemporary writers. The magazine is chiefly literary and historical. It begins with articles on Dante and Boccaccio, without which no Italian periodical would seem to be complete; the article on Dante, however, which treats of the realism of the "Divina Commedia," is above the average of Dante articles. The Academic interest is represented, in this number of the *Goliardi*, by a *résumé* of a course of lectures on the sources of the Homeric poems, by Prof. Compagnotti. On the whole, the magazine is lively and promises well.

MME. D'AGOUT (Daniel Stern) has left some Memoirs, which will be published very shortly.

M. ANTOINE-AUGUSTE COURNOT, who has just died in Paris at the age of seventy-six, was one of the most original thinkers whom the University of France has ever produced. He certainly was not formed in the school of M. Cousin and his disciples. He had been engaged in scientific studies, and was professor of mathematics before he was rector and afterwards inspector. He pursued through life the application of the exact sciences to philosophical, social, and economical questions. His most important work, the *Traité de l'Enchaînement des Idées fondamentales dans les sciences et dans l'histoire* (1861), shows rare vigour of thought, and a boldness and independence which will ensure him a lasting place in the history of philosophy in the nineteenth century. It was this boldness undoubtedly as much as his modesty which caused him to be left in the shade so long as M. Cousin's school was dominant. He was, however, about to be elected member of the Academy of Moral Sciences, in the place of M. Lélut, but died before this tardy act of justice could be done him.

THE current number of the *Geological Magazine* contains an obituary notice of Dr. J. S. Bowerbank, of St. Leonards-on-Sea, who died on the 8th of last month, in the eightieth year of his age. Although actively engaged in business during the greater part of his life, he worked ardently at scientific pursuits, and was well known to geologists by his valuable writings on the Fossil Fruits of the London Clay and on the structure of Fossil Sponges. Dr. Bowerbank was one of the original members of the "London Clay Club," founded about forty years ago. But

he is best known as the founder and president of the Palaeontographical Society, which originated in a suggestion made by him in 1847, and still retains no ordinary measure of vitality.

MESSEURS. CHAPMAN AND HALL announce for immediate publication a second series of critical Miscellanies by Mr. John Morley. The volume will include his Essays on Turgot, Robespierre, Mr. Mill, and other subjects. A second edition of Mr. Morley's *Essays on Compromise* is also in the press.

NOTES OF TRAVEL.

A VOLUME entitled *L'Afrique Centrale; Etude sur les produits commerciaux* (with a map), by M. Bernardin, has just been issued from the press of Annoot-Braeckman at Ghent.

FOR the fourth part of the *Mittheilungen* Dr. Petermann has prepared a splendid chart of the basin of the Pacific, showing, by means of contour lines and shades of colour, the form of the bed of this region of the ocean as far as it has been made known by the various coast-surveys, and especially by the soundings taken in the United States *Tuscarora* expedition (1873-76), by the *Challenger* (1874-76), and by the German exploring-ship *Gazelle* (1875-76). The perfectly new and remarkable features shown in this chart, which is the very first attempt that has ever been made to represent the form of this part of the sea-bed, will not fail to have an intense interest for students of every branch of natural history. A region of profound depth, which has been named the "Tuscarora Deep," appears in the north-western part of the ocean bed, having its northern descent close along the shores of Japan and the Aleutian Islands; in mid ocean the submarine ridges, of which the coral islets of Polynesia are the summits, stand out in relief; marking the great area of submerged land, and in the south-west the submarine plateau which unites Australia with Papua and New Zealand rises to view for the first time. A valuable historical retrospect of all the soundings and estimates of depths which have been made in the Pacific up to the present time accompanies the chart.

IN his notes on the geographical movements of the past month Dr. Behm says that Dr. Nachtigal's offer to the Berlin Geographical Society to take up the work of exploration in West Africa in place of the late Eduard Mohr has met with great opposition on the part of his friends. It is true that Germany could not send out any man better qualified for the work of opening up Equatorial Africa, but the West African climate deserves its bad name too well, and Dr. Nachtigal's life is too valuable to the cause of African exploration to be lightly risked in it. In any case it is most desirable that he should remain in Europe until he has fully worked out the apparently inexhaustible material gathered in the course of his former great explorations.

THE African Association of Berlin has received news from Dr. Bary, who was on the point of leaving Rhat in December last, to penetrate into the mountain region of Ahaggar in the Tuareg country of the central Sahara. The hostilities between the tribes inhabiting that country, which prevented M. Largeau from entering it, have now ceased, so that there is good hope that Dr. Bary will be able to carry out the intention of his journey, which is mainly that of studying the geological character of the plateau.

TO the latest number of the *Bulletin* of the Paris Geographical Society L'abbé Desgodins communicates a very valuable itinerary and sketch map of the country along the Lantsankiang, the borderland between Tibet and Yunnan in Western China.

THE newly published *Abstract of the Reports of the Surveys and of other Geographical Operations in India for 1874-75* (Allen and Co.) brings be-

fore us in an interesting way the rapid advances that are being made year by year to an exact knowledge of every part of the great Indian empire, its geology, topography, and meteorology. To the re-organisation of the Indian Marine Surveys we have already referred; it will give an idea of the progress that is being made in the Topographical Survey of India if we note that not less than 21,731 square miles of country were mapped during the season. The Statistical Survey of India, organised under the direction of Dr. W. W. Hunter, has now been in progress for upwards of five years, and the accounts of the different presidencies and provinces have so far approached to completion as to have enabled the new *Imperial Gazetteer of India* to be begun on February 1, 1877. Among the maps recently prepared by the Geographical Department of the India Office in London may be noted a very important map of the northern frontier of Khorassan drawn from a manuscript map by Captain the Hon. G. C. Napier, based on Major St. John's great map of Persia. A new map of Afghanistan in twenty sheets is now being compiled by Major C. W. Wilson, R.E., from all available materials for the India Office.

WE have received a copy of the fourth edition of Mr. T. B. Gleanville's very excellent little *Guide to South Africa* (Cape Town: Webster), the condensed and accurate information in which has been brought down to the latest date.

ARCTIC matters take the leading place in the *Geographical Magazine* for April. The exceedingly interesting journals of the sledge parties in the late expedition are discussed by an old Arctic officer, and in another paper, entitled "The Moral Scurvy," the unjust and virulent attacks which have been made on Captain Nares, in his conduct of the expedition, are ably refuted. Colonel G. E. Church contributes a valuable paper on the River Purús, one of the large tributaries of the Amazon, contrasting its capabilities as an avenue for Bolivian commerce with the great Madeira river, to which it runs parallel. This is accompanied by a reproduction of a new and most important Brazilian manuscript map of the region surrounding these rivers.

WE are requested to state that the departure of the ship chartered by the "Société des Voyages d'Etudes autour du Monde" has been fixed for June 30 next.

CAPTAIN BURNABY has been heard of again, this time from Hoy in Persia. His letter, which will appear in *Mayfair* of next week, furnishes some interesting particulars of how Russia is likely to act in that part of the world in the now too probable event of a declaration of war against Turkey.

CAPTAIN HENRY TROTTER, R.E., will read a paper on May 14, before the Geographical Society, describing the regions beyond the Himalayas lately traversed by himself and by various native employés of the Indian Trigonometrical Survey.

MAGAZINES AND REVIEWS.

THE *North American Review* (Boston: J. R. Osgood) contains several noticeable articles in its March-April number. Richard Grant White has made the late William Henry Seward's autobiography, interrupted as it was by his death, the theme of a rehabilitation which is both able and earnest. It claims for the sometime Secretary of State under President Lincoln a great singleness, simplicity, and consistency of soul, and a frankness and honesty subordinated to statesmanlike reserve, and accounts him to have been for more than thirty years a power in the land for whose greatness and prosperity he did so much. His ambition to be a lawyer and judge, arising from a love of justice and a judicial bias, though not a judicial aptitude, was so overruled that he became, like many such men in the United States, a great

political leader out of a local lawyer and counsel. His academic studies and teachers fostered liberal views of his average countrymen's fitness for political power, and led him to welcome the immigrant to civil rights. Most decided in his hatred to slavery, he withheld from Abolitionism, and yet never carried favour with the slave-owners. In the unpopularity thus incurred he never lost his temper, and when in 1860 he saw the crown of his life petulantly snatched from him by a former friend and given to an obscure rival, he was patriotic enough, after an interval, to take office under that rival at the beginning of the Civil War and retain it until the peace. Dr. Osgood gives a striking sketch of the remarkable religious thinker whose second centenary has this year been commemorated by a monument at the Hague, and points the strong contrast between the man Spinoza and his position and times, describing the character of his thought and nature of his influence. In illustration he introduces episodically Auerbach's remarkable romance, the *Life of a Thinker*, and concludes that, though Spinoza cannot rank among the Church's saints, "alike by his light and darkness he has rebuked Atheism and won not a few gifted souls to a faith better than his own." Ralph Waldo Emerson's paper on "Demomology" is subtle, curious, and weighty—best of all, down upon the spirit-rappers; and the account of the English Arctic Expedition, by C. P. Daly, tells the now oft-told tale with creditable judgment as to its leading features.

THE *International Review* (New York and Boston) has a sound article on "Safety in Dwellings and Public Buildings," wherein we learn "that floor-timbers laid on plaster or cement are practically incombustible, and so long as we have such materials for general use, we have but ourselves to thank for the enormous aggregate of our annual losses by fire." Prof. Karl M. Thorden throws light on the venerable university of Upsala, which, established in 1477, the same year as Tübingen, occupies the tenth place among such as are of Imperial founding and complete organisation of faculties and departments, and the fifth as regards number of professors and students. If Upsala cannot successfully establish the identity which Olaf Rudbek, an eminent Swedish scientist, claimed for it with the veritable Eden, a perusal of these pages will prove it a happy and busy resort of scholars and students, though it is probably time that the mediaeval ceremonies at *Depositions* of freshmen and "May Carnivals" should be abolished. An able sketch of two Norse Sagas, the *Burnt Njal* and *Gisli* the outlaw, translated by Dr. Dasent, evinces the progress which Norse history and Saga civilisation are making under an increasing number of Scandinavian scholars and students. Here we have these sagas set before us, with enough admixture of romance, and without being clad in an affectedly mediaeval dress, and the survival of Pagan superstitions and customs alongside of—only by degrees blending with—Christian adaptations, as in the customs of Yule and Christmas, Thor's hammer and Christ's cross. Both this article and another on "James Russell Lowell as a Literary Critic," by Ray Palmer, are of a high order, and the latter is a distinct addition to the scanty data of materials for modern criticism. A pleasant sonnet of Charles Tennyson Turner carries us, in "Two Past Ages," back—albeit in fancy only—to Georgian and Roman Bath.

THE *Fortnightly Review* for April exhibits Mr. Anthony Trollope in the field which he has once at least before exchanged for that of fiction, Roman Literature. Having written a sketch of Julius Caesar for Blackwood's *Ancient Classics*, he now appears the champion of Cicero as a politician and patriot. Passing in review his action in the trial of Verres, in Catiline's conspiracy, and his final struggle with Antony, he succeeds in overshadowing with the merit of these his acknowledged vanity, and attempts the difficult task of answering the eminent writers

whose practice of late has been "to belittle Cicero." Sir John Lubbock contributes a lecture on "Relations between Plants and Insects" of great interest, of which the first part discourses on the action of insects on plants, in fertilisation and cross-fertilisation, and the true function of honey to attract insects; while the second deals with that of plants on insects, and contains some very curious illustrations of "protective resemblance" in the latter to the former. Mr. G. A. Simcox impartially discusses Harriet Martineau's singular autobiography, describing her early tales as "provincial imitations of Miss Edgeworth and Miss Austen with a strong flavour of a tract," and dwelling at length on her resort to mesmerism and its consequences with reference to her religious opinions. Another very remarkable article, "On Stimulants," by Dr. Burney Yeo, is calculated to correct current notions in reference to alcohol, which, in moderate doses, is shown to be almost wholly consumed within the body, and, being a food, increases bodily weight and prolongs life, on insufficient diet. A glass of hot spirits does increase the power of resistance to cold, because it prevents an injurious impression on the peripheral nerves, and, in moderation, helps the human machine "for a spurt" at times of hard work, though for continued support of muscular energy alcohol is best combined with meat-extract, meat-soup, tea, coffee, or milk.

In the *Cornhill Magazine* the new instalment of "Erema" introduces us to a new friend of that interestingly resolute damsel, a Mr. Shovelin, whose name might avouch his calling as a banker, but whose friendship proves to be shortlived, as he dies within the limits of this number. A paper on Sicilian Folksongs parallels Herrick's "Gather ye Rosebuds!" out of Sicilian peasant songs, illustrates the popular "Canzuni," and finds a family likeness between the lullabys and nurses' nonsense which soothe the Sicilian baby and those which hush his English contemporary. H. G. H. finds the *rationale* of mythology in the interaction of Imagination and Reason, six theories for which union are considered, and admitted to be all and each serviceable in their places—the historic, physical, poetical, allegorical, etymological, and aetiological (or explanatory) theories. The directions in which each can be most usefully applied are afterwards indicated. By the way, what would Mr. Sylvan Evans say to the statement that "a Welsh spirit resident at Van, in Carmarthenshire, is propitiated with bread and cheese"? In an article on Charles Kingsley the author of *Hours in a Library* ranks him "among the second order of intellects," the spreaders, not originators, of fruitful ideas, and denies that he was so much a philosopher as a poet. "He had a genuine vein of poetry—that is, of really noble feeling;" and his poetry possessed, if not the highest merit, that rarest in the present day, fervour and originality. All his prose and poetry alike evince his belief in the hallowing influence of man's love for woman as the greatest force that works for individual or social good. Of the novels the critic's survey is more qualified, though Kingsley's appreciation of Nature is allowed to have been true and healthy to the end.

In *Macmillan* the Rev. W. Barnes defends the suspected genuineness of the Frisian *Oera Linda Book*. We hope to review shortly the latest contribution to the literature of this subject. Mr. Francis T. Palgrave contributes an essay on Robert Herrick, designed for prefixing to an edition of that sweet Elizabethan lyricist, which points out his choice of Ben Jonson as his model, and the advantage of that model's deliberateness and check on fancy in putting the curb on his imitator's roaming vein. He suggests, however, that Herrick's effortless grace and volatile ease and airy facility are the results of conscious labour, perfect freedom begotten of perfect art, and regards his mastery both over Nature and over Art as clearly assigning him the first place as a lyrical poet in the interval between Henry V. and a hundred

years since. Other notable articles are that on the perfect acting of Shakspeare in the provincial town of Meiningen, and a short but bright description of the ceremonial of the Dove of Holy Saturday at Florence, told by Mrs. Ross with an hereditary charm of style.

Blackwood this month commences with an elaborate survey of the French army in 1877, by the same pen which discussed the same subject in 1875, the upshot being to establish two important points, the earnest desire of France for peace, and her capacity to efficiently protect herself should Germany attempt to crush her up. A pleasant paper on Crete by a recent military visitor refers his interest in that island to its importance, along with Egypt, to England, in the event of any breaking-up of the Ottoman Empire, by way of keeping out rival powers. Its products, traditions, and antiquities, as well as its sufferings under various rules, are passed in review, the worst and hardest of its masters being shown to be the Venetians and their successors, the Turks. A prospect of security and confidence has recently dawned on the Christians (who number 200,000 out of a population of 260,000) in the advent of Reouf Pasha, of whom the writer gives so favourable an impression that one should be afraid of his removal. Miss Martineau's Autobiography is discussed at some length, and fairly, though without sympathy. Besides the novels and a short smart tale, *Blackwood* has three or four bright versions of Heine, by Theodore Martin.

To this month's *Fraser* Mrs. Ross contributes a charming article on "The Popular Songs of Tuscany" with the music, and sprightly versions in English, of which the Neapolitan "Woodpigeon, woodpigeon" and the romantic "Queen of the Desert" are the most memorable, though there is shrewd humour in the comic samples. A sketch of the "Moral Treatment of the Insane," by Ellice Hopkins, deserves careful perusal, as also does "An Apology for the Competitive System;" and philologists will be interested in Mr. Isaac Taylor's remarks on Mr. Francis Newman's "Etruscan Interpretations." There is, however, more general literary interest in the paper of Mr. Hamilton on "Quarter Sessions during the Civil War," which teems with curious records of the fugitive and intermittent Court of Quarter Sessions in Devonshire from 1642 to 1646, now held at Crediton, now at Topsham, now again at Exeter, and in 1645, when Fairfax, Cromwell, and Waller were driving the Royalists through Devon and Cornwall, *nowhere*. The tone of these records is almost invariably loyal; indeed, till three weeks before the king's execution, sessions and all public business were held in the king's name and authority. Among the curiosities found in the records is the epithet, "Whither-witted," applied to a Puritanic clergyman, an etymological find, "even if spelt wither, weather, wether, or whether;" also an Amazonian virago, Lady Elizabeth Martyn, of Oxtou, who rescued a rebel of her own sex, and beat the constables. Even more interesting is Mr. Elliot Browne's study of the Shakspeare country, "Master Robert Shallow," which shows the realism of the details we get in the fifth act of *Henry IV.* and *The Merry Wives of Windsor* of provincial Gloucestershire life, where it borders on Warwickshire. "A walk," says the writer, "through Cirencester on a market-day will show Slenders and Simples by the dozen. . . . And Shallow is least altered, perhaps, of all. He may travel to Quarter Sessions by G. W. express, and get the *Times* to breakfast, but he is still Shallow."

In *Temple Bar* will be found this month an ample measure of lively, readable biography, in addition to the two continued novels. A loving, but rather Anacreontic, hand sketches *con amore* the country-bred lad of Picardy, the sometime response-murdering chorister, the ever-amiable Bohemian of the Boulevards, the simple national poet of French peers and people, Béranger. He is pronounced most like to Ovid in his verse,

phrase, and convivial instincts, though we should doubt whether he was ever so lachrymose as Ovid in exile, or so aristocratic in his loves. A paper on our "Old Actors" gives us Charles Mayne Young's serene and honourable career as a counterpart presentment to poor Edmund Kean's tale as told in the February number. Another gives a brief but interesting account of the career, captivations, and conquests of Adrienne Lecouvreur, the brilliant French *tragédienne* of the seventeenth century, who was instructed in her art by the grammarian Dumarsais, and by the poet Voltaire. Among her lovers were the famous Lord Peterborough and the Maréchal de Saxe, to a rival in whose affections, the Duchesse de Bouillon, her sudden death was popularly ascribed. Beside these there is a careful biography of Maria Theresa, Empress-Queen of Austria, and a good sketch of "Tarasp in the Lower Engadine." The *Gentleman's Magazine* is again in the ascendant. Mr. Arthur Cust proves by his sketch of a successful climb of the "Matterhorn without Guides" that "if elderly gentlemen with umbrellas will gamble for their lives on insecure places like glaciers, it is not mountaineering that is in fault." Mr. M. J. Walhouse has naturally less success in mounting the heights of ancient lyric song in his versions of the nine Greek lyric poets, after Milman, Edwin Arnold, and others; but Lord De Mauley's estimate of the "Climate of Great Britain," Mr. Barton Baker's account of "A Royal Trio of the Last Century"—George II., his Queen, and his incompatible son, Frederick, Prince of Wales—and an examination of "Some Savage Proverbs," by A. J. Farrar (in which Captain Burton's samples of the wit and wisdom of West Africa are favourably contrasted with European and Christian maxims), are, if nothing new, just such well-prepared *réchauffés* as will enhance the rising fortunes of this long-established favourite. In *Belgravia* Mrs. Lovett Cameron's "Juliet" is prettily and satisfactorily concluded: and "Four Great Theatrical Successes" represent with commendable research into biography the careers of David Garrick, Sarah Siddons, Henry West Betty (the young Roscius), and Edmund Kean. In "Comets as Portents," Mr. R. A. Proctor "sweeps the heavens" of history for the famous comets which have frightened the nations in ancient and modern times, with a scientific mastery of his subject. More amusing, if not so stirring, is Mr. Joseph Hatton's handling of what is only in appearance a kindred theme, "Celestials under the Stars and Stripes." The article deals with the lower class of imported Chinamen, who fill the labour-market, and make the best servants, in New York and San Francisco. The writer tells of a lady who, teaching a Chinaman cook to clarify coffee with an egg, and breaking a bad one, went on with the next. With an imitative exactness of which the contractors for American railways assure us, John Chinaman so learnt his lesson that, as his mistress did not discover till three months were passed, he never made coffee without breaking the first egg and proceeding to the second. There is some good verse in "Quips and Cranks at our Club Window;" but the rhyme of "Eheu Fugaces" depends on how we pronounce the adjective's penultimate. *Tinsley's Magazine* is so crowded with fiction that, with the exception of a very short paper "On Science," there is but one article of the "Essay" type, a fantastic one, on the "Euphony of Christian Names."

THE EXCAVATIONS AT OLYMPIA.

Olympia: March 28, 1877.

Before my arrival at Olympia I knew that the excavations conducted at the expense of the German Government were being pushed with vigour, but I was surprised on my arrival both by the extent of the excavations and the importance of the discoveries already made. The whole of the great Temple of Zeus is cleared from soil,

with a considerable margin in every direction; and there is now scarcely a week when an important addition to the museums of sculpture and inscriptions is not made.

It is strange that, although the whole outline of the great temple is quite clear and distinct, and although the description left us by Pausanias of the many other buildings in the neighbourhood is unusually careful and elaborate, yet, at present, none of these lesser buildings can be with any certainty identified. At the east end of the temple are the remains of many houses of a later period; at the west end is a large and well-preserved Byzantine church. Perhaps, as the ground on the northern and southern flanks of the temple is opened out, the walls of the Heraeum and other noted places of antiquity may come to light.

I will chiefly confine myself in this letter to the subject which will, I think, most interest your readers—the sculptures which have been recovered from the two pediments of the great temple, pediments which were, as Pausanias tells us, the work respectively of Paeonius of Mende and of Alcámenes, the contemporary of Phidias. Necessarily these statues suffer much from appearing in so fragmentary a condition, as well as from being crowded together into dark sheds. Nevertheless, they strike the duly-prepared visitor with admiration and astonishment. We may really be said to feel now for the first time how great was the great time of Greek art. These Olympian sculptures possess neither the grace nor the careful finish of the Parthenon statues. It is easy to point out faults in them, and in many respects they give a shock to the notions of art which we have formed from the works of the sculptors who represent the orthodox line of descent. But the originality and vigour of conception, and the boldness of execution, produce first surprise and next delight, and finally a feeling that Greek art is a wider thing than we had supposed.

The Eastern Pediment, bearing the subject of the chariot-race between Oenomaüs and Pelops, has been spoken of more than once in your columns: I shall, therefore, pass it by lightly, mentioning only the additions of the present season. The centre of the group was, according to Pausanias, a figure of Zeus as arbiter of the conflict. Of this figure the upper part was found last year, though for some time not identified. Now a lower part has been added to the body. The god stands erect, his chest standing out hard and stiff; a himation is round his waist; in his left hand he holds an object not unlike a staff, but the precise nature of which is doubtful. On one side of Zeus stand Oenomaüs and Sterope, on the other Hippodamia and Pelops. Lately there has been found a fine bearded head, which is doubtless that of Oenomaüs, and which belongs to the statue found earlier with the hand resting on the hip. The torso and head of Pelops have also been found. The head is very youthful and also feminine in aspect; it bears a crested helmet. On the shoulders and below the navel of the naked body are holes, into which bolts have been fitted, and it seems most likely that the bolts fastened body-armour on to the figure, the only difficulty being to understand why, if the body of Pelops was to be concealed by bronze armour, the anatomy should have been so carefully worked out. The satisfactory determination of these, the two principal figures in the contest, enables us to detect a slip of Pausanias, who states that Oenomaüs in the pediment wore a helmet. It appears that it was Pelops who wore the helmet, as, indeed, we might expect from analogy; Oenomaüs wears a band like a Persian mitra round his head. An erect female figure clad in a chiton was found last year; to this we have now to add a second less stiff figure, whose left elbow rests on her right hand, which is folded across her breast, and who stands in a pensive attitude. It is much disputed

which of these two figures is Sterope and which Hippodamia; the heads are not present to solve the doubt; but perhaps there is force in the suggestion that the meditative and irresolute figure must be that of the young bride, the firm and erect one that of the mother.

Fragments have now been found of all the horses of the two chariots: the nearest horse is in each case free; the three others connected with one another and the back of the pediment. Their veins are strongly marked, but they have an unfinished appearance, perhaps caused partly by the disappearance of the bits and reins. The only other figure of importance added to this group is a kneeling woman, probably a servant, of poor workmanship.

The group of the Western Pediment is even more interesting; and here everything is new. Pausanias' description of the pediment in question must come first:—

"The pediment at the back is the work of Alcámenes, a contemporary of Phidias, and second only to him in talent for statuary. His subject in the pediment is the battle between Centaurs and Lapithæ at the wedding of Pirithoüs. In the midst of the pediment is Pirithoüs; next to him on one side is Eurytion, who has seized Pirithoüs' wife, and Caeneus, who comes to Pirithoüs' aid; on the other side is Theseus striking the Centaurs with a battle-axe. One Centaur has seized a virgin, one a youth."

If I now briefly describe the fragments from this pediment which have come to light, it will be seen how nearly they fit the traveller's words. The find-spot of these fragments is in every case the ground at some distance to the west of the end of the temple; when the earthquake-shock threw down the whole fabric they were thrown outwards with great force, and falling amid a mass of *débris* lay there undisturbed until now. I will for the sake of clearness number the recovered portions.

(1.) Head and torso to knee of a beardless warrior, who faces the spectator and from the attitude must have been swinging aloft over his head an object of some weight. This is no doubt Theseus with his battle-axe. The muscles of the chest are strained, and the body slightly twisted with the weight of the blow.

(2.) Part of a magnificent group which represents a drunken Centaur, whose bestial satyric type is clearly marked in his features, clutching by the waist a woman who violently resists: with one hand she seizes his ear, the other hand is buried in his beard. The fragment consists of the head and torso of the Centaur, of the arms and chest of the woman; of the power and life of the group words can convey no impression.

(3.) Part of a group representing a Centaur kneeling to the right. His human chest is turned towards the spectator: with his right hand he grasps the waist, with his left hand the feet, of a draped woman, who struggles from him towards the left, and who seizes the Centaur's right hand with both of hers. The parts wanting to the completion of the group are the head, arms and legs of the Centaur, the head and one arm of the woman. The attitude of the group is as bold and original as anything which has reached us from antiquity.

(4.) The head and torso of a woman who struggles in the grasp of a Centaur, of whom the hands alone remain. The monster has seized her by the waist, while with both hands she strives to disengage his. The head of the woman is well-preserved, and is quite a study. The outline of it is hard, and the lower part massive; an expression of terror and pain seems to strive to show itself through the calm repose which clothes the faces of early Greek statues.

(5.) The torso of a youth who is being apparently borne away by a Centaur. The modelling of this torso is very pleasing.

(6.) Part of the body (from shoulders to waist) of a Centaur. The beard of this figure is very noticeable; it is flat and carefully wrought, con-

sisting of long locks curled at the end, somewhat like the hair of the seated elderly man, formerly called Cladeus, in the other pediment.

(7.) Torso to knee with head of a recumbent female figure. Drapery lies over her shoulders and loins; her head is turned so as to look away from her feet, and is so full of repose that on its first discovery it was supposed to be that of a superior goddess. This figure must have lain in the left-hand corner of the pediment; it is probably the local nymph watching the course of the conflict.

(8.) A corresponding figure from the other corner of the pediment; to this figure the head is wanting.

(9.) Female torso, draped, kneeling to right; work somewhat flat and poor.

(10.) Three male heads, which are supposed to have belonged to the Lapithae engaged in the contest. Of these two represent young men with short clustering curls, of whom one would seem from his expression of pain to have been overthrown in the conflict. The third head is very peculiar. It represents a middle-aged man, with long aquiline nose. In all these the forehead is deeply furrowed, the execution somewhat harsh.

There are besides several important fragments of Centaurs, of Lapithae, and of women; but to describe these would not be of much use.

Next comes a great surprise. In the midst of these West-Pediment fragments was found a beautiful, somewhat archaic, head, which can scarcely have belonged to any figure but that of Apollo. The expression of this head is one of complete calm, the face massive and straight; above the forehead is a row of ringlets, and the hair behind is turned up over the tænia or fillet. There is something very fascinating about the quiet untroubled beauty of the features.

This apparition caused much natural surprise and doubt in the minds of the German leaders of the explorations. This head, being somewhat larger than those of the other figures, would seem to be well fitted to hold a position in the middle of the pediment. And that a deity should have held that position seems likely for other reasons. The group of the pediment of a temple requires a centre. As the roof of a pediment slopes up to a point, so the interest and importance of the scene portrayed in it must culminate in a spot in the middle. In the Aegina pediments this centre is supplied by the figures of Pallas and the fallen warrior at her feet, which give us the point and kernel of the whole scene. In a battle of Centaurs and Lapithae there is no corpse to fight over, and the nature of the event requires a dispersion of the interest over various parts of the scene. Such a subject, if it was to be selected at all for a pediment group, specially requires the placing in the midst of some group or some figure to concentrate the attention of the spectator, and to prevent his interest from being dissipated in several directions. This centre to the group might naturally be furnished by the presence of Apollo, who, if I remember rightly, intervenes in the same contest in the representation of it on the frieze of Phigalea.

But, on the other hand, the words of Pausanias are quite clear. He says that Pirithoüs occupied the middle of the pediment, and I do not think that anyone would be bold enough to call such an arrangement impossible. It will scarcely do to suppose the traveller to have missed the entire meaning of the group. It is true that he says nothing of the nymphs who recline in the corners of the pediment; but these he might have passed over as accessories. It is true that he says that it was Oenomaüs, not Pelops, who was helmeted; but this is a natural slip of the memory. It can scarcely be supposed that he would have mistaken Apollo for Pirithoüs, or that he would have failed to remember the most important feature in the entire group.

As, then, the head in question cannot have belonged to Pirithoüs, and can scarcely have belonged

to any among gods or men but Apollo, it may not have come from this pediment at all, in spite of the similarity of its style to that of the other heads. There were many statues of Apollo in the neighbourhood; and it might be maintained that this head is somewhat more archaic than those of the women and Centaurs. The alternative supposition is that Pausanias made a most unpardonable blunder.

The most striking characteristic of the whole group is its exceeding boldness and originality. It seems to take us among the Titans, and it is long before the spectator can recover breath enough to criticise. But in passing from the design to the execution we find a great difference. Here there is much that is rough, even careless; and everything has a certain unfinished air, which doubtless arises chiefly from the loss of the colours and of the bronze trappings which were freely used in the group, but is even so not quite accounted for. The work of various hands seems apparent. Thus the beard of the Centaur in group (2) is a rough mass of thick curly hair; the beard of the Centaur (6) is of quite another type. In some of the figures there is more archaism than in others; the drapery in particular is treated with more stiffness and less mastery than the naked form. The latter peculiarity seems to indicate the hand of Peloponnesian artists, who were unused to the treatment of drapery.

One or two other points of the more striking sort I will mention. The dress of the women seems to be uniform. It consists of a long chiton with diplois and a handkerchief which confines the hair so that little of it appears. In the treatment of the male body there seems to be a contrast between the huge and muscular character of the arms and the feeble make of the chests, the muscles of which are not very highly developed, or at least not carefully worked out. But the time for a general criticism has not yet come. We must wait until new fragments are discovered; or at least until the *savants* of Berlin have studied the casts which are being sent them, and have placed the various figures in their true places in the pediment.

Besides the pediment-statues the chief gains are in inscriptions and bronzes. Pottery and coins are seldom found. Some of the more recent inscriptions are of considerable interest; but of them I will say nothing, as it is clearly just that those who first read inscriptions should first publish them.

To Dr. Weil and the other members of the German colony I owe many thanks for their hospitality and the readiness with which they have shown me everything. It is very greatly to be hoped that nothing may occur to interrupt the excavations in the midst of their activity and brilliant success. A casting-net, as it were, is now being drawn from the temple to the Cladeus, a net which nothing can escape, and things may be found which the world would be sorry to miss. When a museum is finally made of all the statues discovered, it will be worth a journey round the world to see it; but the time for visitors has scarcely yet come, and there is small space for them at Olympia.

I start with Mr. Newton to-morrow for Mycenae. I have already had opportunities of studying Dr. Schliemann's treasures, and as soon as I return to Athens will send you a few notes about them.

PERCY GARDNER.

SELECTED BOOKS.

General Literature.

- BURTON, R. F. *Sind Revisited*. Bentley. 24s.
 FROEDE, J. A. *Short Studies on Great Subjects*. Third Series. Longmans. 12s.
 KOHL, J. G. *Geschichte der Entdeckungsreisen u. Schiffahrten zur Magellan's Strasse*. Berlin: Reimer. 3 M.
 SIDNEY, Sir Philip, *The Complete Poems of*. Ed. A. B. Grosart. Chatto & Windus. 18s.
 STERNDALE, R. A. *Scenes; or, Camp Life on the Saptura Range*. Sampson Low. 21s.

History.

- CAPES, W. W. *University Life in Ancient Athens*. Longmans. 5s.
 GUILHERMY, F. de. *Inscriptions de la France, du V^e siècle au XVIII^e*. T. 3. Ancien diocèse de Paris. Paris: Imp. Nat.
 RICHELIEU, le Cardinal de. *Lettres, instructions diplomatiques et papiers d'état, publiés par M. Avenel*. T. 8. Paris: Imp. Nat.
 RUBEL, A. de. *Le mariage de Jeanne d'Albret*. Paris: Labitte. 7 fr. 50 c.
 WITTE, H. *Forschungen zur Geschichte d. Wormser Concordats*. 1. Thl. Göttingen: Akademische Buchhandlung. 2 M. 80 Pf.

Physical Science.

- ARESCHOU, F. W. C. *Beiträge zur Biologie der Holzgewächse*. Lund. 7 M.
 MUELLER, C. *Musci Hildebrandtiani in Archipelago Comorensi et in Somalia littoris Africani anno 1875 a J. M. Hildebrandt lecti*. Berlin: Friedländer. 4 M.

Philology, &c.

- FABULARUM Babrianarum paraphrasis Bodleiana. Ed. P. Knoell. Wien: Holder. 2 M. 40 Pf.
 HARKAVY, A. *Altjüdische Denkmäler aus der Krim, mitgetheilt v. A. Firkowitsch (1839-1872)*, geprüft. St. Petersburg.
 RITTER, J. *De compositione titulorum christianorum sepulchralium in corpore inscriptionum graecarum editorum*. Berlin: Calvary. 2 M.
 SCHWARTZ, H. *Ad Atheniensium rem militarem studia Thucydidea*. Kiel: Lipsius & Tischer. 2 M.

CORRESPONDENCE.

"SHELLEY MEMORIALS," &c.

London: April 10, 1877.

There was no innuendo in my mention of the article in the *Echo*; nor did I name it as a thing of importance enough to demand one of Mr. MacCarthy's highly-interesting communications all to itself. I adduced it simply as the first public intimation known to me of the supposed discovery of the *Poetical Essay*, and sought information as to whether Mr. MacCarthy had enlightened "the world" before that herald-article appeared. It is of no consequence whether he knew anything about the article or not; but as to what I asked, Mr. MacCarthy has certainly answered me and himself in one breath—though rather a long breath. The mode of giving a fact to "the world," as distinguished from confining it to a "coterie of admiring friends," is remarkable, inasmuch as all now professed by the discoverer is that he made careful enquiry wherever he thought he might find a copy of the book. "The world" seems to me a somewhat unmeasured expression to apply to the recipients of a few, or even a great many, private letters of enquiry; and, as those who were likely to compete with Mr. MacCarthy in the search were specially excluded from this "world," I cannot but think the *coterie* sneered at by Mr. MacCarthy quite as well entitled to such an orbic magnificence of designation as the circle in which Mr. MacCarthy's discovery was disseminated. At all events, he now removes the foundation on which he based at first so loud a claim to be thought magnanimous, and admits that he did not *publish* his fact till it was recounted in his book, but only *gave it to the world*. We shall know better in future what varieties of meaning that phrase may be thought to carry.

H. BUXTON FORMAN.

London: April 10, 1877.

It seems hardly worth while to notice the absurd assertion made by Mr. MacCarthy that I am the author of *Shelley Memorials*; but, in case he should mislead anyone, allow me to say in the simplest words that I am not the author of *Shelley Memorials*, which bear on the title-page the name of Lady Shelley, the wife of the poet's only surviving son; that I never saw the work in question, nor had the honour of making Lady Shelley's acquaintance, till after the *Memorials* had reached a second edition.

The advertisement to which Mr. MacCarthy draws attention has never, I believe, been understood by any other person as he declares that he understands it. It simply was intended to state that the first book on the list was by the same author as the *Life of Godwin*. Then, after a line

which marks a break, comes the advertisement of the Essays by Godwin, edited by me; then, after another break, that of the *Shelley Memorials*, there placed because its subject and that of the work in which it is advertised are so intimately connected.

C. KEGAN PAUL.

[We cannot insert any further correspondence on this subject, but we may point out that Lady Shelley was only doing what is done every day, when she spoke of a man's step-daughter as his daughter, and in a work of the nature of the *Memorials* there was surely no need to enter minutely into Godwin's family connexions.—ED.]

ON THE NAME OF GOD IN BASQUE, ETC.

London: April 2, 1877.

I do not recognise at all, as M. Vinson pretends, that his rendering of *Jaungoikoa*, "the Lord Moon," is more in conformity than mine with the phonetic peculiarities of the Basque language. What I have said is that his rendering has the advantage of not suppressing a syllable; but the not suppressing of a syllable being, in this case, nothing else than the pronouncing of two words one after the other naturally as they are written, I see no more phonetic peculiarity in this than in pronouncing *cannot* instead of *can't* in English. In this last word a real phonetic peculiarity occurs, and so it occurs in Basque when *Jaungoikoa* is pronounced as a contraction of *Jaungoikokoa*, "the Lord of the moon," and not as meaning "the Lord Moon." *Autu* for *autatu*, "chosen," is, as I have already stated, another instance of contraction quite in accordance with the phonetic peculiarities of the Basque language. The conclusions of the paper reprinted from the *Revue de Linguistique* of Paris, of which M. Vinson speaks, do not show in the least that his rendering is more probable than mine, as it is not supported as mine is by the words of Strabo, who, in spite of the assertion of M. Vinson, tells very much in my favour and is not in accordance with his rendering. It is very easy for him to say, "Strabo's testimony proves very little," without showing that it proves very little. This sweeping way makes science very cheap, indeed, but is it science at all? For my own part, when I quoted the words of Strabo, it was to show that they proved something. When I said that M. Vinson is adverse to the Basques, I did not say that he was their enemy because of his suggestion about their worship of the moon. What I said is that he, always adverse to the Basques, insinuated the said opinion. Had he not in his writings taken so much delight in abusing the Basques, I should not have seen a further cause of remark in his isolated suggestion; and as to the modern scholars he quotes in his own justification, the comparison does not stand, for they did not dispraise in their previous writings, as M. Vinson did in his, the modern representatives of a people whose language they were studying. I see with pleasure that M. Vinson adopts the, for him, only available means for the repudiation of his other rendering, "Our Lord the Moon," to which preference was previously given; but it would really be very kind of him to let the public know which are the opinions belonging to him in the appendix bearing his name, and acknowledged by him as his own, and which are those of the indiscreet printer or of anyone else. M. Vinson is not yet convinced of the Iberian origin of the modern Basques—an origin, however, which he now finds probable. He thinks, also, that the proofs of Humboldt and others are insufficient. What of that? The scientific public is very little interested in his convictions, but it is, on the contrary, very much interested in the convictions of Humboldt, Pott, and the great masters. Let him, then, keep to his own opinions, while I follow those of the acknowledged authorities of science. The arguments of Humboldt are serious; they command the respect of good linguists, and are in fact

respected by them in being accepted as proofs of the soundness of the dominant Iberian opinion. Can the same be said of M. Vinson's bold and unproved assertions and gratuitous denials? Most decidedly not.

"One may be an excellent grammarian and a very bad linguist," M. Vinson says. That is sometimes true, but what is more often true is that an excellent grammarian may be a very good linguist too, and what is also constantly true is that linguists ignoring grammar belong to the kind of men commonly called ignorant. MM. Duvoisin and Inchauspe are not only good grammarians, but they may also be considered as good Basque linguists. The treatises on the verbs by Zavala and Inchauspe are by no means to be compared with mere grammars. They are not only grammatical but also linguistic works, and much more so than any of M. Vinson's, &c. They do not swarm at every page, as the latter do, with grammatical blunders, and their appreciations are not, as the latter so often are, in open contradiction with indisputable facts. I therefore maintain that the natural judges of the linguistic questions relating to the Basque language are the Basque grammarians and linguists. Humboldt, indeed, was not a Basque, and that only proves that it is not necessary to be such to be a Basque linguist, but even Humboldt is not a sufficient authority for M. Vinson, who considers him an incompetent dreamer on Basque linguistic subjects. The other great scholars M. Vinson quotes prove, by their consideration for the native linguists, that M. Vinson is wrong in his want of respect towards them.

When M. Vinson speaks of his general theory being too well established to be completely swept aside, I would ask him what his theory is. There is none; for it is impossible for any sensible person to recognise a scientific theory in opinions based upon imaginary facts and so often contradicted by the real ones. But M. Vinson does not care about facts, and admits that he does not know much of them. I shall therefore wait until he is more acquainted with them before continuing any further discussion on the Basque language with him. This, however, will not prevent my continuing to point out to the public, in the mere interest of science, his practical as well as his theoretical errors.

L.-L. BONAPARTE.

THE VERB "TO ERNE" IN SHAKESPEARE.

Cambridge: April 9, 1877.

Mr. Wedgwood practically begs the question when he assumes that the "fundamental idea" of our modern English *yearn* is "to shiver, tingle, or thrill." There is no proof of anything of the sort. The example from Cotgrave is nothing to the purpose, and might be explained by the A.-S. *yrman*, to grieve. Our modern English *yearn* is, as all admit, the same with the A.-S. *gyrnan*, to desire; connected with the A.-S. *georn*, desirous, eager. The cognate German *gern* means willing, eager, desirous. The Gothic *gairnjan* translates the Greek *ἐπιποθεῖν*; so, too, we find in Gothic, *faihuairo*, *φιλάργυρια*, *faihuairns*, *φιλάργυρος*, and the like. Closely connected with these words are the Germ. *gierig*, covetous, *gier*, eagerness, Gk. *χάρμη*, eagerness for battle, Gk. *χαίρειν*, to rejoice, *χαρά*, joy, &c.; see the root *ghar*, to covet, in Fick, *Vergleichendes Wörterbuch*, 3rd ed., i., 578. The fundamental notion is clearly that of "coveting," not of "thrilling." The explanation that, in Beaumont and Fletcher, the word *yearn* means to "desire not to do" because the notion of "thrilling" includes the two ideas of "desiring" and "not desiring" is a very lame one.

The suggestion that the word *erne*, to grieve, has some connexion with the Scottish *girn*, to be peevish, may be of value, but requires caution in the application. In the first place, there are probably two distinct verbs to *girn* in Lowland Scotch—viz. (1) *girn*, to grin, A.-S. *gremian*; and (2) *girn*, to whimper, connected with A.-S. *gyrn*, grief. The

former of these is nothing to the purpose here, unless the two verbs can be proved to be but one. The latter is, as I said, perhaps connected with A.-S. *gyrn*, grief. Now this curious word (not uncommon in A.-S. poetry) is not to be connected with *gyrnan*, to desire, but is merely a corruption of an older form *gryn*, grief, in Beowulf; this form being supported, according to Grein, by an O.H.G. *grun* or *grunni*, grief, and possibly by the obscure Icelandic *grunnr*, suspicion. Of this A.-S. *gyrn*, grief, I can find no trace in Middle English; but the existence of the related word in Scottish shows that it may have been, to some extent, in use. If so, the change from Chaucer's *erne* to Shakspeare's *erne* was all the more easy, since there may have easily been a confusion between *erne*, to grieve, and *girn*, to whimper. And this is the way in which some may prefer to explain the matter; though the corruption of *erne* to *erne* would have taken place in any case, on account of the latter form being more easy to pronounce.

I wish to point out the great use of the A.-S. forms in helping to keep the words distinct. We have (1) *gyrnan*, to yearn, allied to Gk. *χαίρειν*; (2) *earnian*, to earn money; (3) *yrman*, to grieve, whence Chaucer's *erne* (and, in my belief, Shakspeare's *erne*); (4) *gryn*, grief, afterwards turned into *gyrn*, and perhaps connected with Scottish *girn*, to whimper; (5) *gremian*, to grin, Scottish *girn*, to grin. Surely it is the business of the philologist to discriminate between these, not to confuse matters by mixing them up together. At the same time, it is very likely that some confusion actually took place.

WALTER W. SKEAT.

TYNDALE'S NEW TESTAMENTS.

Cotham, Bristol: April 9, 1877.

In a late number you kindly noticed one part of my *Description of Tyndale's New Testaments*, which is in the press—that which contains the comparisons of all the variations in the three last editions printed in his lifetime, and the New Testament in Matthew's version, 1537. I have made considerable progress, and have printed part of the work, and more than sixty plates representing titles, imprints, and other parts of the volumes. Of many editions I cannot find a perfect copy; I am therefore desirous to obtain a knowledge of other copies, and thus ask librarians and possessors of copies to do me the favour to inform me of such as they have. I have no doubt there are yet undescribed editions. I have two in my collection quite unknown as yet.

I have received important and kind assistance from various owners of New Testaments, for which I sincerely thank them.

I wish particularly to learn where copies of the following editions may be found:—

Wm. Herbert (p. 625) states that he possessed a perfect copy of the New Testament by W. Tyndale, 1550, by Day and Seres. I wish to know where this copy is now located, or any other with the title; also 1536, small 8vo, Wilson's No. 1; 1548, small 8vo, or any other, or 16mo, by Jugge; any edition by Day and Seres; 1550, by Froshover, Zürich.

I shall be glad to be informed of any for sale, or other early editions of the Bible and New Testament.

FRANCIS FRY.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 14.—3 P.M. Physical: "On a Portable Colorimeter," by Dr. E. J. Mills; "On a New Form of Spectroscope," by W. H. M. Christie.

MONDAY, April 16.—3 P.M. Asiatic.
4 P.M. Society of Arts: "The Connexion of Greek and Roman Art with the Teaching of the Classics, I," by Prof. Sidney Colvin.

TUESDAY, April 17.—3 P.M. Royal Institution: "Chemistry of the Heavenly Bodies," by Prof. J. H. Gladstone.

7.45 P.M. Statistical: "Births, Marriages, and Deaths, and the Comparative Growth of Population in the principal States of Europe," by Fredk. Martin.

8 P.M. Civil Engineers: Discussion on "The River Thames;" "On a deep Boring for Coal at Searle, in Lincolnshire," by Prof. E. Hull.

- 8 P.M. Colonial Institute: "On the present Position of the West Indian Colonies," by N. Lubbock.
- 8.30 P.M. Zoological: "On the *Bursa Fabricii* in Birds," by W. A. Forbes; "Liste des oiseaux recueillis en 1876 au nord du Peron occidental, par MM. Jelski et Holzmann," by L. Taczanowski; "Notes on the Maderian Mollusc identified as *Achatina folliculus*, Gron." by the Rev. R. B. Watson; "List of Birds met with in N.E. Queensland, III.," by E. P. Ramsay; "On Three supposed new Species of Birds brought Home by the Bremen Western-Siberian Expedition," by Dr. O. Finsch.
- WEDNESDAY, April 18.—7 P.M. Meteorological: "On the Meteorology of Mozufferpore, Tirhoot, for 1876," by C. N. Pearson; "On the Diethéroscope," by Prof. J. Luvinl; "New Form of Thermometer for observing Earth Temperature," by G. J. Symons.
- 8 P.M. Society of Arts: "The Modification which Ships of War have undergone during the last Twenty Years," by E. J. Reed.
- 8 P.M. Literature.
- 8 P.M. British Archaeological: "Ancient Forest Law," by G. H. Compton; "On an ancient Tomb recently discovered in Italy," by T. Morgan.
- THURSDAY, April 19.—9 P.M. Royal Institution: "Heat," by Prof. Tyndall.
- 7 P.M. Numismatic.
- 8 P.M. Chemical.
- 8 P.M. Society of Arts: "Spontaneous Combustion in Factories and Ships," by C. W. Vincent.
- 8 P.M. Linnean: "On the Geographical Distribution of the Meliaceae," by C. de Candolle; "On the Geographical Distribution of Indian Fresh-water Fishes: Part II., the Siluridae," by Dr. Francis Day.
- FRIDAY, April 20.—8 P.M. Society of Arts: "The Existing and Possible Communications between Persia and India," by Major-General Sir F. J. Goldsmid.
- 8 P.M. Philological: "On Accadian Phonology," by the Rev. A. H. Sayce; "On French Genders," by Prof. Cassal.
- 9 P.M. Royal Institution: "Spinoza," by Fredk. Pollock.

SCIENCE.

Grundriss der Sprachwissenschaft. Von Dr. Friedrich Müller. I. Band. Einleitung in die Sprachwissenschaft. Die Sprachen der Wollhaarigen Rassen. (Wien: Alfred Hölder, 1877.)

DR. FRIEDRICH MÜLLER'S reputation not only as an ethnologist, but also as a philologist with an unusually wide acquaintance with the languages of the less civilised races, has long been established. The author of the linguistic portion of the *Voyage of the "Novara"* needs no introduction to English students of language; and they will be prepared to find in his new *Sketch of the Science of Language* a thorough command of the varied knowledge needed for his extensive undertaking. But there are features about Dr. Müller's latest work which are as welcome as to some they might be unexpected. The author himself, indeed, shows a somewhat stern and forbidding air in his preface. He says:—

"I have intentionally departed from the more popular method of other writers, and have endeavoured to express myself everywhere as tersely as possible, in the belief that, just as in the exact sciences, a compressed form of statement, in the way of a systematic survey, would not fail to be of greater service to science and even to students, than the broad 'feuilletonistic' fashion of 'affatus,' which has lately become the favourite one in this department."

He claims that his book shall be studied, and used as a text-book for lectures, and not merely read through hastily; and elsewhere protests very strongly against the popular assumption that language is a subject which can be talked about freely by anyone, without any adequate knowledge of the facts of the science. But the present book by no means bristles with the thorns which might have been expected from such an uncompromising tone at the outset. If it shows but little of the eloquence of Heyse, or the graceful ease of Prof. Max Müller, it is still entirely readable by the serious student.

The first part of the first volume, published more than a year ago, contains a general introduction to the science of lan-

guage. It deals clearly and vigorously, though sometimes a little too briefly, with the principal questions which present themselves as underlying the science. The position of Schleicher and his followers, that the science of language is one of the natural sciences, is warmly contested, and it is pointed out that, while this is true of the physiology of speech, it is quite otherwise with the science of language. Yet it is admitted that the science of language works by the methods of the natural sciences, and so is distinguished from philology—in the sense in which the word is invariably used in Germany, though, unfortunately, we are accustomed to a laxer use of the word in England—by dealing with general laws, rather than concrete instances. The spheres of logic and of grammar are next clearly marked off from each other. But the instances which Dr. Müller gives appear to be open to exception. He says:—

"The sentence, e.g., 'The circle is quadrangular,' cannot be disputed from the stand-point of grammar; but of course from the stand-point of logic it is entirely incorrect. On the other hand, the sentence 'Circulus est rotunda,' is entirely correct from the stand-point of logic, while grammar finds in it a violation of the law of agreement between adjective and substantive, and hence declares it incorrect."

The justice of this remark depends entirely upon the view which is taken of predication. To say *taurus est alba*—the bull is a white female—may be regarded merely as a violation of the laws of grammar, but it is at least as tenable a position to say that it is a false judgment, the predication of a quality which does not belong to the subject—that is to say, is simple nonsense. Be this as it may, Dr. Müller's warning against deriving the laws of grammar from the logical categories is certainly not unneeded, and its justice is proved abundantly by some of the languages with which he is dealing in the present volume. After a further protest against identifying language with thought to the extent which has been too common, the author passes on to consider the origin of speech. Here he shows himself a follower of Steinthal and Lazarus; his views are stated for the most part in extracts from the *Abriss der Sprachwissenschaft* of the former scholar; and their psychological basis is given in long quotations from *Das Leben der Seele* of the latter. Hence they are open to the criticisms familiar to the English student from Prof. Whitney's *Oriental and Linguistic Studies*, criticisms which need not here be repeated or even summarised.

In dealing with the substance and the form of language Dr. Müller gives what will be welcome support to Prof. Sayce in his antagonism to "the Aryan idolon of glottology." The following passage is interesting as showing how another student of non-Aryan languages has been led to views identical with those maintained by our own illustrious Accadian scholar:—

"In opposition to those scholars who follow the guidance of Schleicher, we must emphasise our own stand-point, which ascribes reality to language only so far as it is the expression of human thought. This position admits of the less dispute that a leading champion of the school of Schleicher, W. Whitney, maintains similar views to our own on the relation of language to

human thought. We, too, on the whole share the opinion of Schleicher that we can only assume as really existing for language that which unmistakably proceeds from its forms. On the other hand, we differ from Schleicher and his school on one point, that we do not with him regard the single isolated word as the unity from which we have to start, but rather the sentence, the shortest expression of thought. Hence while Schleicher, faithful to his stand-point, judges a word in and by itself, and only detaches from it anything foreign which is adhering to it, we treat the word only as a part of the sentence, and ascribe to it its proper value from its relation to the other parts of the sentence. While we—to avail ourselves of a metaphor—claim that in forming our judgment of man we should observe him as living, and judge him according to his words and deeds, Schleicher—starting from the dogma that everything that is internal must show itself with the same precision outwardly—is satisfied with dealing with the dead body on the dissecting-table, in order to form a judgment on the intelligence and character of the individual concerned."*

Here, again, Dr. Müller's illustration is open to more immediate and easy exception than his general statement. He quotes *bhara-s* as an instance in which it cannot be determined, except in relation to the sentence, whether the *s* is a nominal or a verbal suffix. But surely even Schleicher's dissection is sufficient to show that the secondary form of the suffix of the second person singular can only be used when accompanied by the augment, so that the word is given at once as a substantive.

In dealing with the classification of languages Dr. Müller states and examines the principal views now current. In common with probably the great majority of philologists he accepts as sufficient Pott's disproof of Prof. Max Müller's theory as to the possibility of one primitive language, and rejects no less the notion of "a great Turanian sack." He lays stress upon the fact that a common language belongs not to a race but to a people, and assumes with Schleicher the existence of many original languages. Following the classification of races according to the nature of their hair, as affording the most constant racial characteristic, he accepts *in toto* the divisions of mankind propounded by Haeckel in his *History of Creation*; and comes to the conclusion that at least one hundred distinct sources need to be postulated for languages now living, to which an undefinable number have to be added for the origin of those which are now extinct.

After giving a list of the existing groups of languages, and a useful *conspectus* of the best authorities on each, Dr. Müller goes on to consider the necessary elements of language, the laws of phonology, and the relation of writing to the development of speech. This part of his work contains nothing calling for especial notice within our present limits, except, perhaps, the clearness of the distinction drawn (and abundantly illustrated) between the languages which possess a sense of *form* as distinguished from *matter*, and those which do not. The doctrine of the cases is laid down with precision on the

* Elsewhere Dr. Müller refers for confirmation of his views to the well-known fact that many barbarous nations find it almost impossible to understand what a word is, as distinct from a sentence. On the other hand, he holds very firmly to the doctrine that all language originated in roots, which he believes were in every case originally monosyllabic.

lines indicated in Hübschmann's excellent work; and in phonology Brücke is implicitly followed. We may notice an acute suggestion that the -as of the Indo-European plural is identical with the -as used to form the stems of abstract substantives, a view supported by striking analogies, and perhaps more satisfactory than the doctrine commonly held.

The second part of the volume contains a sketch of the grammar of the languages of (1) the Hottentot races; (2) of New Guinea; (3) of the Negro races; and (4) of the Kaffirs, with illustrative specimens, like those in Schleicher's admirable *Chrestomathie*. These could only be criticised adequately by a scholar possessing linguistic attainments comparable with those of Dr. Müller himself. But no student of language, conscious of the light which even the most barbarous dialects can throw upon the laws of human speech, will fail to be thankful to Dr. Müller for the abundance of clear and well-ordered material which is here placed within his reach.

Two more volumes, one dealing with the languages of the straight-haired races, and the second treating of the languages of the civilised races (*die Culturvölker*), are intended to complete this important work.

A. S. WILKINS.

SCIENCE NOTES.

PHYSIOLOGY.

Experiments on Gastric Digestion.—Most of our knowledge concerning the changes taking place in the human stomach during the digestive process is derived from the well-known observations made by Dr. Beaumont on the Canadian trapper, Alexis St. Martin, in whom a permanent gastric fistula was accidentally established by a gun-shot wound. An opportunity for further research in this direction has lately offered itself in Paris to M. Richet (*Comptes Rendus*, March 5, 1877). A young man with an impermeable stricture of the gullet was saved by the operation of gastrotomy from imminent death by starvation. The gullet is so completely blocked that when a small quantity of potassium ferrocyanide in solution is swallowed, no trace of the salt can be detected in the stomach. Hence, the gastric juice is absolutely free from any admixture of saliva. The patient's food is reduced to a pulp and injected, by means of a syringe, through the artificial opening in his abdominal wall. The pulp (consisting of meat, starchy and fatty matters) remains in the stomach for three or four hours. When milk is introduced, it disappears in from one and a half to two hours. The chyme does not pass gradually, in accordance with the usual notion, into the small intestine; during the first three hours after its introduction into the stomach, its volume does not appear to be diminished; then, within about fifteen minutes, the entire mass is driven through the pyloric orifice. At the end of four hours, the stomach is nearly always empty; but hunger does not begin to make itself felt till two more hours have elapsed, and cannot therefore be attributed to the empty condition of the viscus. M. Richet finds the mean acidity of the gastric juice, whether pure or mixed with food, to be equivalent to about 1.7 gramme of hydrochloric acid *per mille*, never falling below .5 or rising above 3.2 grammes. The quantity of liquid present does not seem to exert any influence on the degree of its acidity, which is augmented by wine and alcohol, and lessened by cane-sugar. If acid or alkaline fluids are injected into the stomach, the reaction of its contents is only altered for a very short time, the normal standard of acidity being

usually regained within an hour of the injection. The gastric juice is more acid while digestion is going on than during the intervals of the process; its acidity seems always to be increased as digestion is drawing to a close.

The Spinal Cord as a Reflex Vaso-motor Centre.—The rise of arterial pressure which follows stimulation of the central end of a divided sensory or mixed nerve (such as the sciatic) is usually ascribed to stimulation of the vaso-motor centre in the medulla oblongata. That the remainder of the spinal axis is insufficient for the occurrence of this reflex contraction of the arterioles has recently been assumed by S. Mayer on the strength of the following experiment. He ligatured all the cerebral arteries in a rabbit, in order to extinguish the irritability of the medulla without severing its connexion with the rest of the cord. Proof of the extinction of its irritability was furnished by the absence of any effect on stimulating the central extremity of one of the vagi. The sciatic was then divided, and its proximal end excited by means of an induced current of electricity. No rise of blood-pressure followed. This experiment, which might seem at first sight to be conclusive, has been repeated by Heidenhain and Kabierske (*Pflüger's Archiv*, xiv., 10), but with results differing materially from those attained by Mayer. They found that in a limited number of cases a decided, though never great, rise of blood-pressure occurred on stimulating the sciatic after the irritability of the medulla had been annihilated by depriving it of its supply of blood. Moreover, when the rise failed to show itself, the injection of a small dose of strychnia into a vein, by increasing the functional excitability of the cord, was generally sufficient to convert the failure into a success. In order to obviate certain possible, though far-fetched, objections, the experiment was repeated on animals whose spinal cord had been divided between the atlas and the occipital bone. Even under these unfavourable conditions, a positive result was achieved in a few instances. Accordingly, Heidenhain believes himself to be justified in asserting that reflex vaso-motor centres exist throughout the whole length of the spinal cord, though the range of their operation is doubtless narrower than that of the principal centre in the floor of the fourth ventricle. He calls attention to the curious fact that even when stimulation of the sciatic caused a decided increase of arterial tension, arrest of the respiration failed to do so; this would appear to show that the spinal vaso-motor centres lose their susceptibility to the stimulus of venous blood before they cease to respond to impulses conveyed along centripetal nerve-fibres.

On the Colour of the normal Retina.—In the ACADEMY for March 10, an account was given of Prof. Kühne's interesting experiments in what he terms "optography," or retinal photography. He has since succeeded in separating the peculiar form of colouring-matter to which the red tint of the living retina is due (*Centralblatt für die med. Wiss.*, March 17, 1877). The only liquid capable of dissolving it out of the retina is bile, or a purified cholate. The filtered solution is perfectly clear, of a brilliant carmine hue, and is rapidly bleached by exposure to light. So long as any trace of red continues to be perceptible in it, it absorbs all rays from the yellow-green to the violet end of the spectrum, allowing all the yellow, orange, and red rays to pass. In connexion with this subject, some researches by Dr. Helfreich are worthy of mention (*Centralblatt*, February 17, 1877). It occurred to him that the colour of the retina ought to be appreciable during life by means of the ophthalmoscope, and that the reddish tint of the *fundus oculi* might be due to the retina, altogether or in part, instead of the choroid, to which it is usually attributed. In order to settle the point, an albino rabbit, kept for some days in a dark room, was killed; one eye was immediately exposed to a bright light, while the other was carefully shielded during the intervals

of ophthalmoscopic examination. Eight minutes after death a marked difference was perceived in the colour of the back-ground in the two eyes. The protected eye exhibited a fawn-coloured reflex, while the illuminated one was completely bleached. The experiment was repeated on a grey rabbit; fourteen minutes after death the fundus of the shielded eye presented a uniform deep reddish-yellow tint, while that of its neighbour was dull grey. Helfreich concludes that the normal diffused colour of the interior of the eye, as seen with the ophthalmoscope, is due to the retina and independent of the choroidal capillaries.

Action of Copper Acetate in Poisonous Doses.—Feltz and Ritter have performed a series of experiments on animals in order to ascertain, for medico-legal purposes, the nature of the toxic effects produced by this salt of copper (*Comptes Rendus*, March 12, 1877). When half a gramme of the acetate per kilo of body-weight was administered to a dog, death ensued in a few hours with all the symptoms of acute gastro-intestinal irritation. After smaller doses the animal survived for several days, general icterus and hæmaturia invariably supervening. The acetate of copper was found to be decidedly more active than the sulphate. The icterus is probably similar in its mode of origin to that developed in the course of poisoning by arsenic, antimony and phosphorus. A point of some practical moment is, that a poisonous dose of the salt, incorporated with solid or liquid food, gives this a taste so unmistakable as to render accidental poisoning all but impossible.

CHEMISTRY AND MINERALOGY.

Neptunium.—Hermann, who published his first paper on minerals containing the metals of the tantalum group a third of a century ago, announces the occurrence of a new element, which he has named "neptunium," in a specimen of "tantallite" from Haddam, Connecticut (*Jour. prakt. Chem.*, 1877, xv., 105). It is now seventeen years since the first element was discovered by the method of spectrum analysis, devised by Bunsen and Kirchhoff, and during the interval science has been enriched by the identification of the metals: caesium, rubidium, thallium, indium and gallium. We learn with no little interest that by the older and more difficult means of mineral analysis the presence of a new metal has been detected. The specimen containing it was found on examination to be a mixture of about equal amounts of columbite and ferro-ilmenite, both of which species occur in the granite of Haddam. The metallic acids obtained from this specimen are present in the following proportions:—

Ta ₂ O ₅	= 32.39
Nb ₂ O ₅	= 36.79
Il ₂ O ₃	= 24.52
Np ₂ O ₇	= 6.30

100.00

Hermann describes the method of separating the new body which rests on the inferior solubility of its soda salt in boiling water. Neptunium exhibits all the more important characteristics of the metals of the tantalum group, and is evidently a member of that group. It is distinguished from niobium and ilmenium in that its fluoride forms with soda an amorphous insoluble precipitate, while the other metals produce crystalline precipitates which dissolve in twenty-five parts of boiling water; it can, moreover, readily be separated from tantalum, from the fact of its fluoride forming with potassium fluoride an easily soluble salt, the corresponding compound of tantalum requiring at 10° C. 200 parts of water for its solution. The soda salt of neptunium colours a bead of microcosmic salt golden-yellow, while the other metals comport themselves under these circumstances in the following manner: tantalum, colourless; niobium, blue; and ilmenium, brown. Other reactions are referred to which serve to dis-

tinguish it. The atomic weight of the new metal, determined by an analysis of the neptunium-potassium fluoride, was found to be 118.2; this salt has the formula $4KFl + Np_2Fl_7 + 2H_2O$. The atomic weights of the metals of this group, it should be stated, form the following series:—

Tantalum	176
Neptunium	118
Niobium	114.2
Ilmenium	104.6

As the author has but forty grains of the hydrate of the acid of the new metal at his disposal he is unable to prepare metallic neptunium. He has, however, calculated its specific gravity and atomic volume on the assumption that neptunic acid, Np_2O_7 , obtained by igniting the hydrate, is similarly constituted to the corresponding oxide of niobium; and he finds the density to be 6.55 and the atomic volumes of this group of metals to form the following series:—

Tantalum	= 16.5
Niobium	16.5 + 1 × 0.5 = 17.0
Ilmenium	16.5 + 2 × 0.5 = 17.5
Neptunium	16.5 + 3 × 0.5 = 18.0

Although the precipitate formed on the addition of soda to the fluoride of the new metal is, it will be remembered, insoluble, neptunic acid when fused with soda and treated with boiling water dissolves in that liquid; as the solution cools prismatic crystals separate. Tantalum, under similar circumstances, behaves in the same way, with the difference that the crystalline deposit is, in this case, in the form of hexagonal plates.

The Preservation of Iron.—Prof. Barff, of the Royal Academy, has recently delivered a lecture before the Society of Arts on a most important method which he has devised for preserving iron from rust by coating it with its own magnetic oxide. We gather from the report in the *Times* of last month that his success has, so far, been such as to justify the belief that his discovery will enable us to render all kinds of ironwork, however much exposed to the weather or to corrosive vapours or liquids, practically indestructible and permanent. When iron rusts, on exposure to the action of water or moist air, a film of ferrous oxide forms on the surface; this rapidly takes up more oxygen from the air, and forms the higher sesquioxide; the latter compound, in its turn, gives up a portion of the oxygen to the unaltered metal beneath it, and the fresh ferrous oxide thus formed slowly unites with more oxygen, which traverses the porous layer of sesquioxide overlying it; in this way the change is propagated to greater depths until the entire metal may, in course of time, be converted into rust. The various methods employed to prevent or check this oxidation by the use of paints and varnishes have met with only partial success, from the fact that the adhesion of these substances is imperfect, while they are liable to scale off with changes of temperature and from many other causes. Prof. Barff coats the metallic surface with a layer of the oxide of iron, intermediate in composition between the two already mentioned, with the magnetic oxide, in fact, by exposing the metal at a high temperature to the action of superheated steam. When iron is treated in this way for six or seven hours at 1,200° F. it is covered with a black film of magnetic oxide, which adheres to it even more firmly than the particles of iron adhere to each other, and is so hard that it is not "touched" with a file. Specimens treated in this manner were shown at the lecture which had passed unscathed through a six weeks' exposure to the recent wet weather on a lawn in Bayswater; others, again, which had been lying, in contact with corrosive liquids of all kinds, in the sink of a laboratory. The applications which may be made of Prof. Barff's discovery are of the greatest value and importance; among them is the protection of steam boilers, and of the plates of iron ships; iron saucepans will no longer require to be tinned, and vessels of iron can be used in cases where others of more costly copper

are usually employed. Lead pipes for the conveyance of water will in all probability be entirely superseded; and, as has been pointed out, new uses for incorrodible iron will every day suggest themselves.

The Utilisation of Gas-Well.—An interesting paper on this subject is published in the *Boston Journal of Chemistry*, March, 1877, xi., 104. Many wells, it appears, which have been sunk for petroleum yield no oil, but enormous quantities of gas. In Western Pennsylvania, Ohio, and West Virginia there are a number of gas-wells which have been successfully utilised for lighting and heating purposes. To some towns, as Titusville, it is conveyed through several miles of pipes, and is even then a much cheaper heating material than coal. It has been turned to several economic uses—to the smelting of iron, the refining of oil, and it is employed in glass-works, and in burning bricks, tiles and other clay products. A new branch of industry has sprung up during the last few years, which consists in using the gas for the production of a superior black for printing-ink. There is a well in West Virginia, about forty miles west of Pittsburg, which was bored for oil and which has been pouring forth gas at the rate of 500,000 cubic feet daily for more than ten years, with no indication of exhaustion. Until recently, as a measure of safety, the gas was kept constantly burning, and at night the huge volume of flame, leaping up to a height of some twenty feet, lighted up the Ohio for a long distance, producing most curious effects of colour on the surrounding grass and trees. The gas is now turned to a much more prosaic use; it is conveyed to a gasometer and is thence conducted to a building provided with about 300 burners. The flames of these burners impinge on slabs of steatite, and the black matter deposited by them is collected at regular intervals. A large quantity has been exported to Germany, England and France, and it is also extensively used in the United States by the makers of printing ink.

Enstatite.—Brögger and Vom Rath have described some specimens of enstatite which were found by Brögger and Reussch, in the autumn of 1874, at Kjørrestad, between Kragerø and Lange-sund, in Bamle, South Norway, in some deposits of apatite (*Zeitschrift für Kristallographie und Mineralogie*, 1877, i., 18). The crystals are of a size which has only been exceeded in the case of a very few minerals, like quartz, felspar, beryl and calcite, and are associated with crystals and blocks of rutile, some of which are as large as a hand, a greenish-white variety of mica, and talc. The apatite mine is now covered over with debris, and only those portions of the deposit which were thrown out when digging was being carried on are available for examination, so that the paragenesis of the enstatite can only be studied by an examination of the heaps of refuse. The largest specimen is 38 cm. long, 26 cm. wide, and 13 cm. thick; another, broken at both ends, is 40 cm. (nearly sixteen inches) long, and must, when perfect, have been of a truly astonishing magnitude; while several other crystals are 20 cm. in length, with nearly a like width, and have a thickness of 10–12 cm. These crystals exhibit the faces of a vertical rhombic prism, the edges of which vary but little from 90°; full details of the crystallographic measurements are given in the paper. Analysis shows them to be an almost pure magnesium silicate, $MgSiO_3$, and to closely accord in point of composition with the enstatite of Aloysthal, analysed by von Hauer, and hitherto regarded as the only terrestrial specimen of pure magnesian enstatite, as well as with that which occurs in the meteorites of Bishopville and Busti. While referring to the composition of the enstatite present in meteorites, attention may be directed to a paper by Shepard in the *American Journal of Science*, March, 1877, xiii., 207, on the meteorite which fell at Rochester, Fulton County, Indiana, on December 21, 1876,

where the author regards the white semi-pulverulent ground-mass of the stone as "chladnite," or, as his formula shows, as a magnesium sesquioxide. It has now been repeatedly shown by analysis that this mineral is entirely hypothetical, and that the meteoric magnesium silicate has the composition $RSiO_3$, and is enstatite. We recently had occasion to refer (*ACADEMY*, January 13, 1877, 35) to some curious specimens of enstatite, found by Pettersen on the Slunkas Berg, in Nordland, which were possibly of meteoric origin.

The Oxidation of Cholesterin.—Latschinoff has communicated to the Russian Chemical Society a memoir on the products of the oxidation of cholesterin by permanganate of potash. He obtains three monobasic acids: cholesterenic acid, $C_{25}H_{40}O_4$; oxycholesterenic acid, $C_{25}H_{40}O_5$; and dioxycholesterenic acid, $C_{25}H_{40}O_6$. The acids are soluble in ammonia, and form amorphous precipitates with all metallic oxides, with the exception of the alkalis. The salts of the last-mentioned acid are soluble in benzol, the oxycholesterenates in benzol and ether, and those of cholesterenic acid in benzol, ether and alcohol. The author is led to believe the composition of cholesterin to be represented by the formula: $C_{25}H_{42}O(C_5H_8)_5H_2O$ (*Ber. deut. chem. Gesell.*, 1877, x., 82).

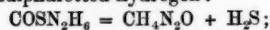
Strenigite.—Nies, of Giessen, has given this name to a new mineral species which occurs in the beds of limonite of the Eleonore mine at Dunsberg, near Giessen (*Jahrbuch für Mineralogie*, 1877, 8). It is met with associated with cacoixene as a botryoidal layer, having a radiate-fibrous structure, and is seldom found in separate crystals, which, however, have been found to belong to the orthorhombic system. It has a vitreous lustre and a yellowish-white streak; is sometimes crimson, sometimes almost colourless; has a hardness 3–4, and the specific gravity 2.87. It is soluble in hydrochloric, but not in nitric, acid. Analysis showed it to possess the composition $Fe_2O_3 \cdot P_2O_5 \cdot 4H_2O$. It corresponds in all respects with the ferric arseniate hydrate, scorodite, with which it is isomorphous. The barrandite, of Zepharovich, from Cérhovic, near Příbram, in Bohemia, is closely related to the new species in that, as Boricky's analysis shows, it possesses a similar constitution, three-sevenths of the iron oxide being replaced by alumina.

Bunsenite.—Krenner has recently communicated to the Hungarian Geological Society a note on the occurrence at Nagygag of a pure auric telluride in a crystalline state, and has given the above name to the new mineral species, with the view of expressing the gratitude of the Hungarian admirers of the great chemist for the services which he has rendered to mineralogy. This name was long since applied to the native oxide of nickel, which occurs associated in isometric crystals with nickel and uranium ores at Johanngeorgenstadt (see Bergemann, *Jour. prakt. Chem.*, lxxv., 239), and it was chosen from the fact that Prof. Bunsen had noticed artificial crystals of this oxide in slags.

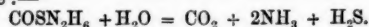
Artificial Formation of Sellaite.—We called attention some time since (*ACADEMY*, iii., 233) to Strüver's discovery of a new mineral species, magnesium fluoride, bearing the above name, and occurring with anhydrite at Geibroula, in Piedmont. Cossa, of Turin, has recently noticed that the white amorphous powder having the composition $MgFl_2$ separates, after fusion with chloride of potassium or sodium, in brilliant crystalline plates. The fluoride itself fuses at the temperature at which cast iron melts, and forms on cooling large crystals having the specific gravity 2.856, and identically the same form as the mineral sellaite, which was stated at the time to be quadratic. Both the mineral and the artificial product are phosphorescent, exhibiting a violet light.

Synthesis of Urea.—It has been noticed by E. Schmidt (*Ber. deut. chem. Gesell.*, 1877, x., 191) that carbonic oxysulphide, which we had occasion

to refer to recently (ACADEMY, July 8, 1876, 41) as occurring in the thermal spring of Harkány, when passed into a concentrated aqueous solution of ammonia at 0° C., is absorbed in large quantities. Ammonium oxysulphocarbamate is formed, $\text{COS} + 2\text{NH}_3 = \text{COSN}_2\text{H}_6$, which after exposure for some time to ordinary temperatures, or by the application of heat, breaks up, partly into urea and sulphuretted hydrogen:



while another part, combining with water, forms carbonate of ammonia and ammonium sulphide:—



The second reaction is reduced to a minimum if the liquid be treated without delay with freshly-precipitated lead oxide; as a lecture experiment, the liquid may be at once evaporated without the employment of the metallic oxide. Crystals of urea more than an inch in length can readily be formed by this means.

THE first part of Prof. Groth's new journal, a *Zeitschrift für Krystallographie und Mineralogie* (Leipzig: Engelmann), contains a number of important papers:—Vom Rath, on the crystallisation of gold, a peculiar twinning observed in the smaltite crystals of Schneeberg, and pseudomorphs of rutile after specular iron from the Binnenthal; the same author, conjointly with Brögger, on very remarkable crystals of enstatite from Kjørrestad in the South of Norway; Schrauf, on the crystallographic constants of lanarkite; E. S. Dana, on a uniform development of quartz and calcite, illustrated by a curious specimen from the Yellowstone Park; Lehmann, on the dimorphism of hydrochinon and paranitrophenol; König, on a variety of tremolite containing manganese ("hexagonite") from Edwards, St. Lawrence Co., State of New York, shown to be monoclinic, and in many respects to resemble amphibole; H. Baumhauer, on barium nitrate and calcium and strontium hypsulphate; and Knop, on "The Schorlomite of the Kaiserstuhl," found to be either melanite or pyroxene. Following these valuable papers are the "Correspondenzen, Notizen und Auszüge," of which, to judge by the table of contents, the whole, thirty-two in number, are communicated by the *Crystallographic Society of London*. A part of them, the first six notices, apparently refer to the new English scientific society, the title of which as given by Prof. Groth is misleading. At its foundation last year it received the name of the *h k l Association*, which was subsequently changed to that of the *Crystallometric Association*; the title, however, which has been decided upon is *The Crystallographic Society*.

M. DEBRAY has been elected President of the Chemical Society of Paris, and MM. Fordos and Wurtz, Vice-Presidents. The secretaries are MM. de Clermont and Willm.

PROF. KLEIN has been appointed to the professorship of Mineralogy in the University of Göttingen, rendered vacant by the death of Prof. Sartorius von Waltershausen.

THE 11th and 12th parts of vol. ix. of the *Enciclopedia Chimica*, which have just been issued, bring this great work near its conclusion. These parts contain an elaborate monograph by Hugo Schiff on the salicyl compounds.

THE *Berichte der deutschen chemischen Gesellschaft zu Berlin* bears, from the commencement of the present year, the shorter title of *Berichte der deutschen chemischen Gesellschaft*.

MEETINGS OF SOCIETIES.

CHEMICAL SOCIETY.—(Thursday, April 5.)

PROF. ODLING, F.R.S., in the Chair. A lecture on the discrimination of crystals by their optical characters was delivered by Prof. N. S. Maskelyne, F.R.S. After a few general remarks on the use, to the chemist, of the methods employed by crystallographers, the lecturer proceeded to consider the

methods of determining the symmetry of crystals by their optical characters. The origin and meaning of various terms used in crystallography having been explained and illustrated by models, &c., the lecturer threw on the screen, by means of a polarising apparatus and the electric light, the beautiful coloured effects produced by crystals of cerussite, barytes, borax, &c., the effect of heat in altering the position of the optical axes of a crystal of gypsum being especially beautiful. In conclusion, the lecturer pointed out the ready means, which the examination of the optical characters of a crystal under the polarising microscope often afforded to the chemist, of acquiring a great deal of information in a very short time, and expressed a belief that if chemists would work up suitable groups of crystals for examination by the crystallographer very important knowledge as to the functions of various groups of molecules in a crystal would be gained.

LINNEAN SOCIETY.—(Thursday, April 5.)

PROF. ALLMAN, President, in the Chair. The President passed some favourable remarks on a donation of the 1st Part folio "Monograph of the Genus Lilium," by Mr. H. I. Elwes.—Sir Charles Strickland exhibited a specimen of *Crinum aquaticum*, obtained from Grahamstown, S. Africa, but which showy plant hitherto has rarely been seen in flower in Britain.—A paper on Ferns collected by Miss Gilpin in Madagascar was read by Mr. J. G. Baker. Some 150 species had been obtained, seventeen of which are new. This and Mr. Pool's series, previously laid before the society, show an unexpected richness of this group in the Madagascar flora.—"The Fresh Water Algae of the Cape of Good Hope," by Prof. Reinsch, a richly illustrated paper, but of a technical character, was taken as read.—Mr. R. Collett, of Christiania, had a communication "On *Myodes lemmus* in Norway." Having himself already published in a Norwegian scientific periodical contributions on this subject, his attention was called to Mr. Crotch's articles in the society's *Journal*, to whose conclusions he could not entirely subscribe. Mr. Collett mentioned that the number of young at a birth vary from three to eight, and two sets are annually produced. The tendency at intervals to appear in immense numbers is not confined to the genus, but is common to all the species of the sub-family Arvicolineae. The majority of the wanderers are young, and in one instance observed by him were chiefly males. The migration closes with the death of the individual, generally brought about by an epizootic disease, the result of over-population. The bare patch on the rump, believed by Mr. Crotch to be due to the habit of protecting themselves against stones in resisting attack, Mr. Collett says is caused by a skin-disease. He agrees with Mr. Crotch as to the number of winged and four-footed enemies which devour the lemmings, and also that domestic cattle and reindeer destroy them. Their occasional enormous increase in numbers Mr. Collett holds to be owing to periodic prolific years, the facility of rearing their young, and the early procreative faculty of these latter. Parallel instances among other groups of animals, swarms of butterflies, locusts, &c., are well-known, though the true reasons for such departures in numbers is as yet conjectural. Coincidentally with the notable years of the lemmings' migrations, the increase above the average of rats, mice, shrews, and even the grouse tribe, has been recorded. Mr. Collett affirms that the lemmings travel chiefly in the direction of the valleys, and not constantly due west as stated; their great movements are chiefly at night. He is inclined to question Mr. Crotch's notion of hereditary search for a Miocene "Atlantis," and rather thinks that in accounting for the periodical excess of multiplication and migratory impulse a physiological necessity impels, this at present being beyond our power to explain rationally.—Contributions "On the Natural History of Swine," by Professor Rolleston; "South African Hepaticae," by Mr. W. Mitten; and "On Irish Lichens," by the Rev. W. A. Leighton, were read in brief abstract.

FINE ART.

ART BOOKS.

Art in Ornament and Dress. From the French of Charles Blanc. (Chapman and Hall.) M. Charles Blanc is hardly at his best in the opening chapter

of his book—a chapter on "The General Laws of Ornament"—and one is amused that a writer who begins with highly philosophical observations about nature and her sublimity, and immutable laws, and cosmical phenomena, and the revolutions of the heavenly bodies, should eventually subside into a mild commentary on the disturbing aspect of too much white shirt-front, and into a modest recommendation of the desirability of *gants de Suède*. But though there may at first sight appear something incongruous in the exhibition of so much philosophy à propos of modern raiment, there is vast good sense in M. Blanc directly he leaves the heavenly bodies and descends to earthly details. For the work of criticism and guidance in matters of dress and ornament he is exceptionally well equipped. He says nothing without appearing to have a good reason, and all the observation of some forty years of mature life, and all the knowledge acquired as a student and critic of fine art, are liable to be brought to bear on the apparently simple questions that he is discussing. Thus, upon the business of shirt-fronts, he fortifies his position by citations from Titian and Van Dyck and Rembrandt. The whiteness of shirt-front in portraits by Titian, is, it is well remarked, "softened by a warm glaze and by the little shadows formed by the folds of the tumbled linen." "Van Dyck and Rembrandt, in their pictures, treat the frills and bands in a way not to offend the eye by their whiteness, by laying over them a slight tint of blue or yellow, and they soften them still more by means of the little black points in the lace. The plaited ruffles are equally subdued to throw out the flesh, the white of the eye, and the lights on the forehead, the nose and the cheeks." It is then added: "As in every-day life the whiteness of the linen cannot be toned down as in painting, it becomes when it is too much displayed on the chest a spot of light distressing to the eye." All this is generally correct; but on the one hand M. Blanc omits to mention that there are instances in art in which a white wholly unsubdued is used on the raiment with excellent effect. Thus, in the etching of John Lutma, Rembrandt has put the highest light, or what through juxtaposition of the great dark seems to be the highest, not on cheek or brow, but on the folded neckerchief, and a peculiar effect of simplicity and pleasant cleanliness is given to the old man thereby. And on the other hand, when bringing the principle of subdued whites to bear on modern dress, M. Blanc omits to limit his dislike to white as it is seen by daylight. After all, we show our shirt-fronts chiefly of an evening, when candlelight makes the white yellow, and in so doing makes it agreeable. It is only daylight that leaves it a little coldly blueish—which is why a bride often looks so ugly at church. M. Blanc's reason for preferring *gants de Suède* to the polished surface of ordinary kid for out-door wear is final and sufficient. There is no appropriateness whatever in a figure draped in rough out-of-door garments and terminated, as to the hands, in a material too obviously unfit for contact with dust, dirt, and the weather. The agreeable seeming roughness of the *gant de Suède* has suitability in it, and French men and women show instinctive taste in adopting this glove habitually for out-of-house use. The English should follow them in greater numbers. Like most of the wise who have thought about the matter, M. Blanc goes in strongly for effects obtained by harmony instead of by contrast. Thus, on women's robes, he says: "The dignity of female dress is increased by everything which allows uniformity to predominate, whilst relieving it by slight variations, formed by designs laid on in the same tints, or by some quiet change of colour, or by the workman's labour, who, by passing the material through a calender to water it, makes serpentine threads of light on the surface, and thus varies the texture without introducing any new element of design or colour." As to the texture of gowns, as to the

design upon them, as to the direction in which stripes should lie—as to a hundred other things, each seeming small, but all of real importance in their bearing on the general effect of raiment, and on the pleasure of the eye in daily life—M. Blanc is habitually sensible in his counsel, and is often undeniably right. The English of to-day have, indeed, far less reason for taking to heart his advice than the English of ten years ago—taste in dress having made somewhat recently quite unexpected strides—but still, in many small points, there is need of M. Blanc.

Art at Home Series. (Macmillan.) The first two numbers of this series of small books have reached us: the first, which is introductory, is written by the Rev. W. J. Loftie, the Assistant-Chaplain to the Savoy; and the second is from the pens of Miss Rhoda and Miss Agnes Garrett. Mr. Loftie has on this occasion had the more difficult literary task, though, of course, there has not been demanded of him the special knowledge with which the authors of the separate treatises must be armed. Introductions are never easy to write, and the author of the present one on *Art in the House* has appended to that part of his work which is purely introductory some observations on the commercial prudence of collecting. It would not, however, be wise for the inexperienced amateur, encouraged by the example of Mr. Gillott, of Birmingham—of whom the well-known story is told—to surround himself with works of art under the impression that they are “money mellowing,” as the famous Birmingham collector is somewhere reported to have said. For one respectable middle-aged gentleman of whom the story may be told that the works for which he gave hundreds have become worth thousands, there are many of whom it can only be narrated that they bought things dearly and sold them cheaply; for Old Masters, like old families, have their vicissitudes, though there is no Sir Bernard Burke to chronicle them. Nor can we say that we wholly sympathise with the view that it is very praiseworthy to collect works in the hope that they may rise in value. It should be enough for the collector if they do not fall. There are other means of turning an honest penny by speculations not entirely imprudent, and most men, if they desire to speculate, have one means or another open to them. Mr. Loftie, passing on to the objects to be collected, inclines apparently to old books and the works of the early German school of engravers. His pages contain a woodcut after the *Melancholia* of Sebald Beham, a master whom he appears to have specially studied. But he would probably hardly claim for this *Melancholia* equality with the noble and suggestive work of Dürer. Mr. Loftie's detached remarks invite to discursive criticism, for which we have not space, so that we may be excused for dismissing them with but two further observations. We fear we should fail to derive pleasure from inhabiting the room he mentions with satisfaction as bearing on its wall paper of “cool gray,” mottoes painted “in black,” and “sloped diagonally.” But in days when our houses threaten to be overdone with elaborate schemes of colour by the fashionable decorators, it is refreshing to meet with Mr. Loftie's statement that a single print by Dürer or Rembrandt will give sometimes to a whole room an air of quiet dignity which more ambitious decoration could never secure for it. The presence of great art in a room—the presence of the work of great minds, with the suggestions that that is sure to bring—is its best decoration. We are glad that the compilers of the *Art at Home* series recognise this.

THE Miss Garretts' volume is on *House Decoration*, a subject not indeed now handled for the first time. And one or two of their strictures, we must say, to begin with, have passed out of date; the class of furniture they mostly condemn is already, even by the better upholsterers themselves, consigned with other “things forgot.” The “richly

carved mahogany sideboard with noble plate-glass back” about which the Miss Garretts and other modern instructors are rightly pleased to be comic, has disappeared from the shop windows of Regent Street and Bond Street. It is no more to be seen even in Tottenham Court Road. The change no longer remains to be made. But the Miss Garretts have thought over the suggestions they offer. How to hang a curtain, and what to look for in it—grace of pattern or of fold—this and kindred things they are very helpful about. And there is taste and judgment in their suggestions for the woodwork of a room. It is quite wonderful what advance has been achieved of late years in all these household arts of upholstery, and choice of colours and furniture, and how much is due to the initiative of one artist of genius, Mr. William Morris.

MESSRS. W. H. HOOPER AND W. C. PHILLIPS have compiled a very useful *Manual of Marks on Pottery and Porcelain* (Macmillan), in which due prominence has been given to the multitudinous marks on Oriental pieces. The writers caution collectors against placing implicit reliance upon these date-marks, inasmuch as Chinese potters are in the habit of reproducing the old patterns with seals to correspond. Similar frauds are not unknown in this country, where we have lately met with more than one example of spurious “square-marked” Worcester, which might readily deceive those connoisseurs who trust only to the marking of pieces. The arrangement of marks in this manual seems to be very comprehensive. There is first an Index of Subjects, where, under such heads as “Animal,” “Arrow,” “Axe,” &c., the various marks are given, and then a second Index of Factories, alphabetically arranged, in which the distinguishing mark of each fabric is given. By this system of cross reference the puzzled collector is pretty sure to obtain the information he requires. The last—and most valuable—part of the book is occupied by the Oriental marks, arranged according to the number of characters inscribed.

EXHIBITION OF THE SOCIÉTÉ DES BEAUX-ARTS, NICE.

THE Exhibition of the Société des Beaux-Arts of Nice opened on March 1. The number of works exhibited is very considerable, and there are several contributions of great interest. Dupray, whose scenes of the war told so well in last year's Salon, has *En Marche*, a company making their way, under a grey sky, in a biting wind, between wide-spread fields of snow, along a dirty road on which the flakes lie half-frozen, half-melting. Three officers at the head of the column, mounted on chestnut horses, and wrapped in dark overcoats, are made to tell with great force against the rank immediately behind coated in grey and riding grey horses; behind these the line goes steadily diminishing and vanishing, skillfully broken here and there by touches of more forcible colour, until it passes into the distant meeting of snow and sky in tones of almost the same value. The near edge is accentuated and supported by straggling groups on foot, every figure being individualised by an exactness of characterisation which borders sometimes—as in a flag-bearer who shivers chilly with his hands in his pockets, facing the wind—on the comic. Throughout, M. Dupray shows very considerable powers of exact observation, the values of the great variety of greys in the picture are adjusted with the same precision of sight which gives reality to every figure and movement. His painting is, in its kind, very good, the touch is never full, but on the other hand it is direct and clean, and the surface, if not specially attractive, is not unpleasantly dry.

Meissonier has three small pictures. *Portrait and L'Aquafortiste* (which is, I think, also a portrait, of the painter's son Charles) are both studies of single figures wearing, in each instance, a rich red dressing-gown. The poses are, of course, very different; the subject of the portrait fronts us, reading leisurely, ensconced in a vast arm-chair;

the etcher sits sideways at his table in the window, down on which the light streams through the paper shade, and he is examining, in the full eagerness of anxiety, the state of the plate on which he is at work. The arrangement of colour in both is the same, the figure in red is surrounded by lower tones of the same hue, and by deep browns, from which it is detached by touches of grey or greyish-green. *Antibes*, M. Meissonier's third contribution, a miniature view of sandy coast-line threaded by a long road, along which advances a man on horseback, under a blazing sun, is perhaps the most interesting though the least important of the three. The touch is more frank than is usual with M. Meissonier, and the tone and hue of the pale, hot, bluish sky, shimmering against the fresh rippling waves and dusty landscape, is matched with admirable skill. In near neighbourhood hangs a small and rather comic painting by Gérôme, of the back of a gladiator awaiting the approach of an unseen adversary. This is a study of a single figure already well known in a larger picture; it is a good average example, but the colour looks almost dirty against the brilliant purity of the little Meissonier. Dubuffe's portrait of Rosa Bonheur is too old an acquaintance to need notice; and Billet's *Jeune paysanne des environs de Douai* is not specially characteristic; *Un Balcon de Seville*, on the other hand, though unimportant in size, very fairly represents Georges Clairin. The balcony, beneath which is seen a bit of the door of the house, falls away from us, and just projects at the corner of the street against the sky. Nothing could be cleverer than a great deal of the painting: the mouldings of the doorway, the masses of flowers which line one side of the balcony above, are laid in with the most assured hand, and the many tinted hues of the flowers, the stripes of the awning, the dresses of the fidgeting and posing women beneath it, combine in an effect of the same disturbed gaiety of colour which distinguished with its unbridled caprice M. Clairin's portrait of Mlle. Sarah Bernhardt in the Salon of 1876. At first sight M. Gilbert's *Fantaisie* seems to belong to the same school, but here everything is intentionally sacrificed to the object of getting the flesh-tints in strength. The subject of *Fantaisie* is the naked back of a woman sitting on a music-stool and playing a piano, tones of bright yellow and various greys, and lilac drapery east about her knees, thrown up from the deep brown tones of the furniture and the decorations of the walls, give great value to the flesh, which is very effectively if not finely painted.

A Florentine artist, Federigo Andreotti, in *La Lettrice*, has gone very near complete success in painting a young girl, wearing a white satin dress, relieved against a grey-green background, separated from a grey marble floor by a dado of white marble streaked in a deeper grey, which unfortunately is not quite in keeping; but the figure is better drawn than is now usually the case with Italian work. Charles Loyeux has at once one of the feeblest and one of the cleverest among the minor works exhibited. His *Coup de feu*, in which we see a cavalier dying in the arms of an afflicted maiden, while a faithful retainer makes unavailing attempts to fire an old harquebus out of window, looks, both in subject and manner, like an enthusiastic effort on the part of a juvenile disciple of Romanticism, while *Jeune femme tricotant*, a little figure clad in deep warm tones, and relieved against a sunlit wall, above which shows a bright blue sky, is a thoroughly realised and very directly attacked bit of painting, carried out with a skill and certainty wholly wanting to the *Coup de feu*. Close to this last hangs *Vaches en Normandie*, by Emile Dameron, a work which promises well for the future. The subject is carefully arranged on the simple plan generally popular with French artists, the canvas divided diagonally between light and dark, the dark objects breaking out upon the space of light, and the light entering here and there the field of

shadow. M. Dameron has here employed this scheme with perfectly natural effect, the painting is very solid and firm, and the fresh pasture and grey sky of the North are faithfully rendered; the same bright steady carefulness and faithfulness marks M. Dameron's second picture, *Ane revenant du marché*. Among the landscapes, Yon's *Effet d'hiver à Montmartre* is worth notice, and Mdlle. Bernaert sends two, in one of which, *Le Byord de Gosbau*, the middle distance has some remarkably thorough work, but she has sacrificed, as usual, her foreground in order to obtain it.

M. Jacquemart's *Paysage* is an excellent water-colour sketch, very frank and simple in treatment, and another water-colour, *Espagnol*, by Roussel, though a little black and hard, is remarkable for a certain Goyesque rapidity, character, and dash in the handling. On the list of contributors we find also the names of Emile Lévy, Fromentin, Doré, Ziem, and many others of note, but none of these are represented by capital works, or showing any other than the qualities of manner and style with which they have long made us familiar.

The sculpture exhibited is not important. Mdlle. di Castiglione-Colonna contributes a spirited bronze bust, Bianca Capello, the conception and execution of which are very unequal.

E. F. S. PATTISON.

ART SALES.

AT Messrs. Christie's this week there has begun the sale of the enormous Shandon Collection—a sale which will extend over twenty days, and of which the catalogue, issued at the cost of 5s., is a substantially-bound volume. There are included works of art of almost every kind: porcelain, pottery, carvings, pictures in oil and water-colours.

THE late Mr. John Folder's large and miscellaneous collection of prints has been offered for sale by Messrs. Sotheby, Wilkinson, and Hodge this week, too late for notice in our present number. The sale of Mr. James's collection will be resumed on Monday week.

THE pictures and water-colour drawings of Eugène Delacroix, the property of the Comte de Mornay, were sold on the 29th ult. at the Hôtel Drouot. His celebrated painting of the *Emperor Charles V. at the Convent of St. Just* sold for 9,600 fr., and an *Interior* for 4,450 fr. The twenty water-colour drawings, painted when he accompanied the Comte on his mission to Morocco, and under the direct impression of African scenes and life before him, are considered among his most spirited productions. They consisted of the *Portrait of Muley-Abd-em-Khaman, Emperor of Morocco; Halt of Horsemen; Strolling Players; Negro Dance at Tangier; the Dragoman of the French Consulate, his Wife and Daughter, &c.* The twenty realised 15,447 fr.

NOTES ON ART AND ARCHAEOLOGY.

A COURSE of lectures on "The Connexion of Greek and Roman Art with the Teaching of the Classics," by Prof. Sidney Colvin, will be commenced on Monday next, the 16th inst., at the rooms of the Society of Arts. The lectures will be given at four o'clock in the afternoon.

MR. EYRE CROWE, A.R.A., will exhibit, we find, at the Royal Academy, the four works which have recently occupied him, of which one is a quite important work and the rest small cabinet pictures. Mr. Eyre Crowe has been to Rouen, and has turned to very various account his studies in the churches there. In the large work—to be called, we suppose, *Sanctuary*—there is vivid representation of a dramatic scene which might serve as a fine suggestion to a playwright. The scene is the great church, with clustering pillars, with groups in stone and groups on canvas, with immense walls of various grey, across which the coloured sunlight strikes from windows lost to view. Within the railed or partitioned

space of sanctuary stands the special chair—a broad stone chair, the like of which may be seen at Beverley or Hexham—and within it is the figure of a woman, thrown there rapidly, huddled, cowed as it were, with recent flight, and having but during these last moments reached her place of safety. Just without the partition stands an official of the church, who will immediately throw over her the cloak with cross in sign of her immunity from attack. He is surrounded by a group of city girls, youths, children, and old men even, pressing forward. A little on one side an eager youth has mounted a stool or chair the better to note the woman who has found shelter, and a little on the other, an old gossip of the town, standing by an on-looking girl, turns from the object of the others' solicitude to the source of new commotion—to the brawling and protecting group by whom the husband is forcibly expelled. For it is because of no offence, but of the maltreatment of home, that the red-robed, red-shoed, gold-haired heroine of the drama has fled, and her husband quickly following, with intent to ill-use, has now just been arrested and is slowly and with difficulty pressed to the door. This is the main story, which Mr. Eyre Crowe has told with great vigour of conception, seconded by habitual precision and skill in execution. A second picture—the first of the small ones—represents, with a good eye for the comedy of common life, a little wedding-procession that has already "passed before the Maire," and now is on its way to seek religious blessing. A third, to be called *Prayer*, is gravely picturesque. A girl, low white-capped, with such head-gear as is still in vogue in that part of Normandy, kneels on a tall-backed, low cane-seated chair, before some shrine in a little side chapel of that same Saint Maclou which we see more largely in the first picture. It is a pleasant figure, agreeably lighted, and the interior is cosy: the score of votive offerings hung on the altar all telling of the chapel's present and daily use, and the quaint or graceful, if debased, woodwork of Louis Quatorze filling in, by means of the range of confessional, the lower part of the chapel wall with homely forms and low and pleasant tones of rich brown. Higher up on the wall, sunlight streams against the surface: its rays being useful to the picture, not only as colour, but as lines telling in the composition. Lastly, Mr. Eyre Crowe has finished his dainty little picture of Christ's Hospital boys examining their silk-worms—trophies of an expedition to Covent Garden—and this he has touched with his wonted expressive finish, so distinct from the finish that obtrudes itself but does not elucidate its subject. Mr. Crowe is very much to be congratulated on a series of works of which all are marked by excellent skill, and one by high power.

THIS week the members of the German Atheneum, in Mortimer Street, have opened for their own pleasure, and that of their friends, a small exhibition of pictures in oil and water-colours. They exhibited last year, it may be remembered, a very representative collection of the drawings of Mr. Carl Haag. This year there are three works by Mr. Alma Tadema, three by Mr. Otto Weber, and no less than fourteen by Mr. H. Herkomer, besides a good many by artists less known to the English public.

THE mezzotint by Mr. Atkinson after Gainsborough's *Princess Elizabeth*—in the possession of the Queen—is likely to attract attention, because of the agreeableness of the subject, and the charm of the original picture—one of four exhibited, to the delight of all, the season before last, at the Winter Exhibition of Old Masters. Mr. Atkinson has secured for his engraving some likeness to Gainsborough's method of work, but some other engravings issuing from the same house—that of Messrs. Colnaghi—have been more successful than the present in reproducing the features and expression of the original work selected for translation into black and white.

MR. WILLIAM FITZROY KNIGHT died at his residence in Florence on the 31st ult. In early life he studied architecture under the late M. Bassevi, and subsequently in France, Italy, and Greece. Having taken up his residence in Italy, he did not practise professionally in England, but designs of his executed in the land of his adoption are characterised by beauty of general proportion and carefulness in the details. Having taken up his residence in Florence, he occupied his leisure in studying and copying the works of the great Italian painters, and attained remarkable skill in his reproductions in water-colours. Of a genial and kindly disposition, with strong sympathies for art and artists, with a cultivated judgment in various branches of art, Mr. Knight extended towards young artists, especially, cordial hospitality, gave them invaluable advice as to their studies, and if any were ill or in distress they found in him an attentive and generous friend. He employed his independent means in doing good unobtrusively, especially to artists, by whom his memory will be gratefully and affectionately cherished.

A MONUMENT to Virgil is about to be erected by subscription in one of the public squares at Mantua.

THE almost sudden death is announced of the distinguished Belgian painter Madou. He was present at the visit of the King of the Belgians only last week to the annual exhibition of the Union des Beaux-Arts. Madou was born at Brussels in 1796, and became a pupil of Célestin François. His best known works are *Les Musiciens ambulants, Le Proscrit, Le Trouble-fête, and La Fête au Château*. Both the latter were exhibited at the Universal Exhibition in Paris in 1867. Besides his paintings, Madou executed a number of lithographs which have served to spread and popularise his art. He had obtained a second-class medal at the Salon, and was a Chevalier of the Legion of Honour.

THE death is likewise announced of a young and somewhat clever French painter named Marchal, who committed suicide last week. Mortified vanity and pecuniary distress combined seem to have led him, as they have many other artists, to this sad end, though in a letter which he left for M. Dumas fils he stated that his friends would no doubt have helped him had they known of his difficulties, but that he "found it easier to face a pistol muzzle than to ask a loan of a friend."

ON the occasion of 1,000l. being voted in Parliament last week for the Wellington monument in St. Paul's, it was stated by Mr. G. Noel that he was informed, about a month ago, that the long-delayed monument would be completed within the space of two months from that time. The merits of this work have been so often discussed, and the manner of its completion has given rise to so many contradictory opinions, that the public will be glad to learn that they will at last have an opportunity of judging of its artistic worth.

THERE is not much to notice in the *Portfolio* this month besides Prof. Colvin's article—the fourth in his series—in which he discusses the influence of Andrea Mantegna upon Dürer. Dürer must undoubtedly have been early acquainted with Mantegna's art, and, at one time, may have been slightly attracted towards it; but if we consider the "omnipotent personality of the great Mantegna" of which Prof. Colvin speaks, it is surprising, not that he should have been so much, but that he should not have been more, influenced by it. It seems to us to tell against the early journey to Italy which Dr. Thausing supposes to have taken place during Dürer's *Wanderjahre*, that Italian influences, and especially the influence of Mantegna, which was at that time so dominant in North Italy, should have affected him so little. The mere fact of consciously copying a motive here and there from another master says little, so long as the artist does not unconsciously repro-

duce the ideas or style of his model. The resemblance between the two fiends, one by Mantegna and one by Dürer, given in the *Portfolio*, is not remarkable. The one would do for an illustration to *Paradise Lost*, the other to Grimm's *Fairy Tales*. The contrast in the work of the two masters, as shown in the two statue-like portraits by Mantegna, and the well-known portrait of the Elector of Saxony by Dürer, which is reproduced with the utmost perfection by M. Amand Durand, is, on the other hand, very striking.

THE *Gazette des Beaux-Arts* is particularly rich this month both in illustrations and articles. It opens with a proposition by M. E. Bonaffé concerning a new museum of decorative art which he considers might be created in one of the *salles* of the Louvre by very simple means and without cost. The Dusommerard and Sauvageot collections already form the foundation for such a museum, and these might be added to from three sources—namely, from the old and often valuable furniture of the public offices; selections from the stored treasures of the Garde-Meuble; and from the sales of the Domaine, at which it appears it is customary for the State to sell off its broken and otherwise damaged effects, and where artistic treasures can often be picked up by amateurs who have an eye for such matters for a mere song. M. Paul Mantz finishes in this number his excellent series of articles on Andrea del Sarto, in which, to a great extent, he clears that painter and his beautiful wife from the aspersions thrown upon them by Vasari, and sets the history of Andrea di Agnolo del Sarto, as it appears he ought to be called, for the first time in the light of fact instead of sentiment. There is no authority whatever, M. Mantz considers, for the name of Vannucchi being given to this painter, his signature, which has been taken as A. V., being plainly only a double A, one inverted over the other. M. Champfleury gives us an interesting account of the late Henri Monnier, in which there is much personal and even autobiographic detail concerning that versatile artist. Millet's portrait of him, taken in 1875, is engraved, and numerous portrait-sketches of his own are given. A poem of some length by Eugène Fromentin, hitherto unpublished, and addressed to his friend Benjamin Fillon, the well-known collector, likewise gives interest to this number. It is entitled "Un Mot sur l'Art Contemporain," and expresses the writer's early enthusiasm for Victor Hugo, but tells of the dethronement of this master in his heart by

"La Nature! oh! voilà le seul et grand maître!
Diapason auquel il faut monter son mètre."

The other articles are on the Aix altar-piece, ascribed to King René, which we propose to speak of in another place; the Musée de Lille, by Louis Gonse; "Ventes à l'Hôtel Drouot," and "La Renaissance à la Cour des Papes," by M. E. Muntz.

On Wednesday evening Dr. Schliemann delivered a lecture before the British Archaeological Association on "The Analogy between Troy and Mycenæ," and we cannot but think that the lecture must have caused some disappointment to those who went expecting to hear some account of his recent excavations at Mycenæ, and perhaps to see the photographs exhibited by him on a former occasion before the Society of Antiquaries. There were no photographs, and no account was given of his explorations at Mycenæ. But instead, the audience was treated to a description of his discoveries at Troy, more or less the same as the descriptions already published by him on that subject. It seems difficult to understand Dr. Schliemann's policy. As the discoverer of a wonderful treasure at Mycenæ he is justly entitled to all the honour and reward which such a discovery ought to bring him. That he would best attain this end by reserving the publication of the objects found by him for the special book on which he is engaged is beyond doubt. In pursuance of such an end, our ideal of a discoverer is a man who remains silent till everything is prepared for the final pub-

lication. Dr. Schliemann announced every fresh find at Mycenæ in the *Times*, and in a lecture like that of last Wednesday he continues to whet the public appetite by telling and showing his audience nothing that he had not in some way told them before. We are speaking in the interests of the public, and not on our own account especially, because we had the opportunity of seeing his photographs when they were exhibited before the Society of Antiquaries. For ourselves, also, we are aware that hostile opinions have been pronounced by men of distinction as to the high antiquity of the objects found at Mycenæ, and we should have thought that, under these circumstances, Dr. Schliemann would have been anxious to exhibit, as often as possible, the photographs of the objects discovered by him, so as to assure those who wished to judge for themselves that these hostile opinions were unfounded. Dr. Schliemann made extensive excavations on the site of what he believes to have been ancient Troy, and amid general acclamation he published the result of these excavations. One would think that time enough had elapsed since then to show to what extent his discoveries had benefited archaeology. But who will undertake to point out in what respect this has been the case? As regards Mycenæ we hope for a different result. Meantime we must wait for the book in which the revelation is to appear.

THE *Adriatico*, a Venetian newspaper, gives some details as to the monument to be erected to Titian on the tercentenary of his death at Pieve di Cadore, his native place. It will consist of a statue raised on an ornamented pedestal. The figure, which is spoken of with high praise, has been designed by Signor Antonio dal Zotto, a Venetian sculptor. It is somewhat over life-size. "The whole effect of the figure is full of life, and expresses at the same time the calm repose of age, the natural vivacity of the artist, and the dignity of genius. It will stand with the face turned towards the cottage in which he first saw the light, and on whose walls—as tradition tells—his youthful hand traced the first lines; the proud and keen pinnacles of the Marmarole which, true artist and true Cadore, he never forgot, even among the homage of the great, will form a worthy coronet behind his head."

The pedestal, which will be twelve feet in height and of white marble, is from the designs of Ghedina, the painter of Cortina d'Ampezzo, known to all visitors of the "Aquila Nera." The statue will be cut by the brothers De Poli, of Vittorio. Titian is sometimes called "the first painter of mountains," and it is true that in the pictures and drawings of the Cadore mountain scenery takes a new prominence in art. The Italian Alpine Club, by holding their annual meeting this year at Auronzo, in August, so as to allow their members to take part in the ceremony of the public erection of the monument, intend to pay an appropriate tribute to this side of the great painter's genius.

THE question of the protection and preservation of ancient monuments is being considered at the present time by the Dutch Government, and several historic buildings in Holland are undergoing careful restoration, so as to preserve them from falling into decay. We may mention, in particular, the ancient Binnenhof, or Court of the Counts of Holland, at the Hague, one of the most interesting mediæval monuments in Holland, and one which, by its historic associations, is especially endeared to the Dutch people. This picturesque group of buildings, in which stands the ancient hall of the Counts of Holland built in the thirteenth century, has long been in a condition which, although it possesses many charms from an artistic point of view, must inevitably, if suffered to continue, lead to complete ruin. The Government have also undertaken the preservation of the ancient feudal castles of Bréderode, near Haarlem, and Muiden, where lived the Dutch poet Vondel.

THE STAGE.

THEATRES IN PARIS.

At the Théâtre Français the interest excited by MM. Erckmann-Chatrian's idyll, *L'Ami Fritz*, is still unabated. In consequence, it is regularly given three times a week, and *Jean d'Acier* will probably not be produced for some months. Moreover, the theatre is much embarrassed by the serious illness of Mdle. Sarah Bernhardt, and the absence of Mdle. Croizette. As, however, it is necessary to provide some novelty for the subscribers of Tuesday and Thursday, two plays belonging to the *ancien répertoire* have been revived—*Le Joueur*, by Regnard, and *Amphitryon*, by Molière, the former just before, and the latter just after, Easter. M. Delaunay plays *Valère*, the gambler, and M. Coquelin *Hector*, his servant. The illness of both these artists has prevented the play being given more than once at present; and I therefore missed seeing it. All who did, however, agree in describing M. Delaunay's performance as a marvellous combination of the gambler possessed by the demon of play which he cannot resist, with the gentleman born for better things, but who feels himself degraded and sinking lower and lower.

Amphitryon was given, for the first time for some years, on Tuesday, April 3. The revival has been in preparation for many months, and an exceptionally strong cast, frequent rehearsals, and a singularly beautiful *mise-en-scène*, have been combined to do honour to one of Molière's least-known plays. The principal parts are distributed as follows:—

<i>Night</i>	Mdlle. Samary.
<i>Mercury</i> (afterwards disguised as <i>Sosia</i>)	M. Got.
<i>Jupiter</i>	M. Mounet-Sully.
<i>Amphitryon</i>	M. Laroche.
<i>Sosia</i>	M. Thiron.
<i>Cleantis</i>	Mdlle. Dinah-Félix.
<i>Alcmena</i>	Mdlle. Dudlay.

The Prologue is spoken with infinite point and humour by M. Got and Mdle. Samary, among clouds as natural as stage devices could make them, and M. Got's appearance in the received dress of a divinity is especially diverting. Those who have seen this admirable artist do not need to be told how excellently he plays when disguised as *Sosia*, in the scenes with the unfortunate slave whom he counterfeits, and who, at last, is almost compelled to doubt his own identity. He was well seconded by M. Thiron. The two *Amphitryons* were equally well disguised, and were both excellent. M. Mounet-Sully kept his powerful voice well under control in the love-scenes with *Alcmena*; and thundered out the final tirade with suitable impressiveness. The ladies have little to do, but that little they did well; and Mdle. Dinah-Félix was specially comic in her abuse of her henpecked husband.

After all, however, one feels inclined to ask, "Is this very gross and rather dull mythological story worth representing at all? Would it not be well to let it repose among the works of its author, where those who are curious in the literature of the reign of Louis XIV. can study it?" The text was adhered to with that exactness which is always observed at the Théâtre Français; but the actors softened some of the more high-flavoured passages as much as they could by delivering them in half tones and with as little accentuation as possible.

A performance of Dumas' clever play, *Made-moiselle de Belle Isle*, is especially interesting now. It was feared that the retirement of M. Bressant, who represented with such grace and dignity the *roués* of the seventeenth century, would oblige a number of plays to be laid aside. M. Delaunay, however, has taken up the part of the Duc de Richelieu, and shown that what M. Bressant could do, he can do, even if he does not surpass the older actor. While studying the character, he discovered by comparison of the date of Richelieu's

birth with that of the fall of the Choiseul Ministry, which brings about the catastrophe of the play, that the Duke could not have been more than twenty-seven or twenty-eight years old at the time. Moreover, a careful examination of the text shows that Dumas meant to depict Richelieu, not as a middle-aged *roué*, but as a high-spirited, chivalrous young man entering into all the pleasures of life with equal zest. He lays the wager that he will throw a note at midnight from the window of the first lady who passes along the corridor, in a moment of thoughtless fun, never dreaming of the consequences; but when he discovers the trick that Mme. de Prie has played upon him, his earnestness to prevent the fatal termination that is imminent is almost tragic. In this scene M. Delaunay rose far above his predecessor; and his wonderful voice never threw more feeling into words than when he leant over Mme. de Prie's chair and exclaimed, "Il y a, madame, que dans six heures un des plus braves gentilshommes de la France se fait sauter la cervelle, et c'est vous qui le tuez, si je n'arrive pas à temps."

In the earlier acts he looks the age he gives to Richelieu, or even younger, and is, as Mme. de Prie says, "adorable d'impertinence." Dressed in the most splendid fashion of that gorgeous time, no finer picture can be imagined of graceful insolence blended with chivalrous courtesy. He renders to the life that irresistible young seigneur whose charm no woman could resist or man deny; his sparkling wit and ringing laugh infect his hearers with his own high spirits, while numerous delicate touches reveal a heart that was as yet not wholly corrupted by the most dissolute of Courts. It will be seen at once that such a rendering as this removes much that is unpleasant in the play; the principal situation of which is somewhat *risqué*. M. Bressant's dignity inclined to heaviness, and his utterance was slow and measured. He might have been Mdlle. de Belle Isle's father at the least. M. Delaunay appears about the same age as herself: and his play and utterance are both so rapid that the piece now occupies nearly half an hour less in representation than it used to do.

It is to be regretted that he is not better supported. M. Laroche, though a clever actor, cannot look the Chevalier d'Aubigny; and it is essential that he should be so handsome and attractive as to have made Mme. de Prie faithless even to Richelieu. Mdlle. Broisat played Mdlle. de Belle Isle charmingly, but she lacked force in her great scene with Richelieu. The famous "Monsieur de Richelieu, vous mentez," lost much of its effect in her hands.

At other theatres there is little that requires notice. At the Vaudeville, Sardou's noble play, *Dora*, is still attractive. The Gymnase is successful with a three-act farce called *Bébé*—amusing, no doubt, but painfully coarse and vulgar, and wholly unfit for a theatre which has, until now, prided itself upon the literary and artistic merits of its performances. *Les Exilés*—by M. Eugène Nus, who is understood to have been assisted by Sardou to some extent—has at last seen the light at the Porte St-Martin. The public is greatly disappointed that after all there are no wolves and no reindeer in it. It is a tedious melodrama, well acted and splendidly mounted; and one cannot but feel that it possesses the materials for a great success. But the author or authors have subdivided the story badly, the earlier *tableaux* are wanting in interest, and the vigour of the latter ones is always excessive, and at times revolting. Even on the "Boulevard du Crime," the public shrinks from such a scene as that in the "Forêt de la Haute Pierre," where the villain refuses to save the life of a lady who is dying of cold in the snow, until her sister has agreed to marry him; or that where the same villain is caught by his enemy, and quietly roasted to death, being bound and gagged, in the house to which he had brought his bride. On the other hand, it must be admitted that the scene in the

fisherman's hut on Lake Baikal, where the two Frenchmen of the piece defend themselves against their pursuers, is singularly exciting; and M. Taillade's death-scene in the last act, though it closely resembles his rendering of the last moments of Charles IX. in *La Reine Margot*, which was the last piece given at this theatre, is very grand, and not at all overdone.

The Odéon is still playing M. Deroulède's drama, *L'Hetman*. It is full of fine lines, but sadly wants relief. Five acts of elevated sentiments, delivered in verse, are too much for any audience; and the wisdom of M. Dumas in introducing the witty *attaché*, Roger de Taldé, into *Les Danischeff* is made strikingly manifest. Had some such expedient been adopted with *L'Hetman*, a very successful play would have been the result.

JOHN WILLIS CLARK.

MR. C. M. RAE's comedy entitled *Fame* was produced at the Haymarket Theatre on Saturday last, the leading characters being represented by Miss Lafontaine, Mr. Buckstone, Miss Marion Terry, and Mr. Howe. The piece, of which we shall have occasion to speak hereafter, escaped absolute condemnation at the hands of the audience, but awakened only a languid interest.

MASSINGER's *New Way to Pay Old Debts* will be revived this evening at the St. James's Theatre, with Mr. Vezin in the part of Sir Giles Overreach. *Les Danischeff* has been withdrawn this week.

PREFIRED to Mr. R. H. Patterson's lyrical drama, entitled *Robespierre*, just published by Messrs. Blackwood and Sons, readers will find an essay of some interest on the tendencies of the modern stage. Mr. Patterson lays much stress on the awakened interest in the principle of unity of place as exhibited by the growing practice of confining at least each act to a single scene. "Simplicity of scene" is the title by which he distinguishes this new and partial recognition of what is valuable in the old canon of dramatic art. Mr. Patterson pleads eloquently and also sensibly in favour of a more general cultivation of the ideal on our stage, but does not on the other hand by any means undervalue the abundant resources of modern scenic art, and accessories generally. His observations on these matters are especially valuable.

THE proposal to "erect a bust or other commemorative piece of sculpture" to the memory of the late Mr. John Oxenford in the vestibule of Drury Lane Theatre does not seem particularly happy. Whatever representative character Drury Lane may have possessed in the past, it really represents nothing in these days but the shadow of an indefensible monopoly. It certainly cannot lay claim to any leading position. It was but the other day that the manager formally announced that he had returned to the higher drama in consequence of the success of that kind of entertainment at a neighbouring theatre, which up to recent times was absolutely forbidden to perform works of that class, in the presumed interests of the patent houses. As the present manager of Drury Lane has recently advertised the fact that he was publicly encouraged by Mr. Oxenford in preferring Cibber to Shakspeare, it is easy to understand the appearance of his name among the promoters of the movement; but it would perhaps be as well that Mr. Oxenford's literary friends and admirers, who are numerous and influential enough, rather than the managers whose productions he criticised for so many years, should be foremost in a matter of this kind; for managers would be something more than human if they admired in dramatic critics any qualities of a more robust kind than complaisance and an indulgent eye towards shortcomings.

MUSIC.

ROYAL ALBERT HALL AMATEUR ORCHESTRAL SOCIETY.

No more striking proof of the general and increasing cultivation of music among amateurs in this country could be furnished than that which was afforded by the first concert of the above Society, given last Saturday evening at St. James's Hall. Twenty years since it would probably have been absolutely impossible to bring together in London an amateur orchestra, some eighty-five strong, which was able to do justice to the highest order of classical music. The first appearance at St. James's Hall of the Society is therefore an event of sufficient musical importance to deserve more than merely a passing notice.

The first remark which naturally suggests itself on such an occasion is that it would be obviously unfair to measure the performances of amateurs by the same standard of criticism which we should apply to a professional orchestra. It is, however, no more than simple justice to the members of the society to add that they really stand in need of little or no indulgence. I have often heard professional bands play far worse than the amateurs played on Saturday evening. Not only was the execution for the most part of remarkable precision, and the attention to light and shade most praiseworthy, but there was an evident heartiness and enthusiasm about the whole performance which was most enjoyable. One could not help feeling that with all concerned it was a labour of love; and though a few slips were noticeable in the course of the evening, they were but very slight, and were far outweighed by the many excellences of the playing.

The list of the orchestra, published in the programme of the concert, gives the names of eighteen first and sixteen second violins, ten violas, ten violoncellos, and ten double basses, with a full complement of wind, making a total of eighty-five performers. The strings are remarkably good, especially the first violins, violas, and double basses. It may, indeed, be said that their quality of tone is quite as full and rich as that of an average professional orchestra of the same strength; while the correctness of the intonation of the first violins, especially in the high notes, was most pleasing. The wind instruments, of course, present greater difficulties to amateurs, and it would be unreasonable to expect, as it would be incorrect to affirm, that in this department the same high level of attainment was reached. Still there was not one incompetent player even among the wind, while some of the performers, especially the flutes, the first oboe, and the first clarinet, are of very remarkable excellence.

The programme of the concert was good enough to deserve quoting in full:—

"Part I.—Symphony in G minor, Mozart; Song, 'My Love has gone a sailing' (Miss Helen D'Alton), Molloy; Gavotte from *Mignon*, A. Thomas; Aria, 'Voi che sapete' (Madame Ziméri), Mozart; Overture, *Rosamunde*, Schubert.

"Part II.—Concerto in F minor (Miss Pawle), Bennett; Song 'Killarney' (Miss D'Alton), Balfe; Schubert's 'Ave Maria,' arranged for orchestra by Lux; Sena, 'O luce di quest' anima' (Madame Ziméri), Donizetti; Overture, *L'Ambasciatrice*, Auber."

It will be seen that this selection was amply sufficient to test the mettle of the amateurs. Dismissing the shorter pieces with a word of mention, and giving the orchestra special credit for the discretion and delicacy with which the accompaniments to the vocal music were played, I must pass to notice the three most important pieces of the evening.

Special interest attached to the performance of Mozart's symphony from the fact that it was played with the clarinet parts which the author added to his score subsequently to its first composition, and which are very seldom to be heard in public. The alteration is a very decided im-

provement. In the later version many solo passages which were previously given to the oboe are assigned to the clarinet, and appear better suited to the genius of that instrument, a fact which Mozart, with his intimate knowledge of the orchestra, doubtless perceived. But, besides this, in the many passages for wind instruments alone with which the symphony abounds, the clarinets blend much better than the oboes with the flute and bassoons, producing a more harmonious *ensemble*. In every way the later version is preferable, and it would be well if it were always used.

The performance of the symphony as a whole was admirable; the first and second movements especially being played in a manner that would have done credit to a professional orchestra. An unfortunate slip in the third movement appeared to us to be owing to the very uncertain beat of the conductor, Mr. George Mount, rather than to any shortcomings of the players. This gentleman's remarkable fondness for taking all music very slow produced the curious result that he was frequently nearly half a beat behind his band; happily they were such good musicians that it was of very little consequence. One piece, however, in the programme—the Gavotte from *Mignon*—was utterly spoiled by the conductor's peculiar ideas of the proper tempo for a Gavotte. A protest should also be entered against Mr. Mount's very unpleasant habit of beating time on his desk. If the orchestra is unsteady there may be some excuse for it, though even then it is seldom necessary, and never desirable; but to do it, as Mr. Mount frequently did, when the music was going to perfection was not only irritating to the band, but it might almost be called an insult to them, because it seemed to imply that being amateurs they could not be kept steady without such coarse means, which was not the fact. Perhaps, however, it was only meant as an assertion of the conductor's authority.

In Schubert's lovely overture to *Rosamunde* the solo wind instruments had special opportunities for display, and they certainly acquitted themselves most creditably. This overture was one of the best finished and most satisfactory items of the whole concert.

In Sterndale Bennett's fourth concerto, Miss Pawle, an amateur pianist, distinguished herself very highly. She has an excellent touch, very neat and finished execution, and much taste. The hearty applause with which her performance was received was most justly deserved. It ought to be added that the orchestral accompaniments were played with great refinement by the band. The vocal music, by Mme. Zimèri and Miss Helen D'Alton, was also most satisfactory.

The concert was given for the benefit of the Asylum for the Blind in Avenue Road. Unfortunately the attendance was by no means large, St. James's Hall being scarcely half full. This is to be regretted both for the sake of the charity, and for that of the Amateur Orchestral Society itself, which, on its own merits, deserves the warmest support. Its first concert was a great success, on which it can be honestly and heartily congratulated.

Ebenezer Prout.

A REMARKABLE *début* was made at the Crystal Palace last Saturday by a young pianist, Mr. Franz Rummel. This gentleman has, we understand, studied under M. Brassin at the Brussels Conservatoire. He chose for his first appearance Joachim Raff's new Suite in E flat, for piano and orchestra. With the exception of the third movement, a really charming Gavotte, the composition is more remarkable for the extreme cleverness of its treatment and the brilliancy of the solo part than for the intrinsic beauty of the ideas. Mr. Rummel's playing of this enormously difficult work was most masterly. The perfect equality and distinctness of his touch in the most rapid and elaborate passages, the clearness and crispness of his *staccato* playing, and the execution of difficult octave passages in both hands, are equally

worthy of mention. His touch, which seemed slightly hard in the *fortissimo*, was most delicate and charming in the softer parts of the work; and the whole performance was marked by an entire absence of all apparent effort which proved him to be a player of very high attainments. Of the amount of musical feeling which he possesses we are not in a position to judge, because Raff's Suite offers hardly any opportunity save for the display of great execution. Mr. Rummel's first appearance was a most brilliant success. The same cannot, unfortunately, be said of another performer at the same concert. The authorities of the Crystal Palace are sometimes singularly unfortunate with their vocalists, and the lady in question, whose name in kindness to herself we suppress, made certainly one of the most complete failures to which we ever had the pain of listening. It is a most singular thing that some singers seem to suffer from a total inability to sing in tune; it is even more singular that they should be permitted to appear at the Crystal Palace concerts. The other vocalist on Saturday, Mr. Hollins, a new tenor singer, was far more successful; he has a good, though not particularly sympathetic, voice, and sings, happily, in tune. The symphony of the afternoon was Mendelssohn's No. 1, in C minor—one of the least interesting of his works, which, probably, were it not for the name of the composer, would never be heard. The overture to *Egmont* and a "Danse des Pirates et des Jeunes Filles" by Reber, which, being placed (as usual with novelties) at the end of a very long concert, we were unable to stay to hear, completed the programme.

THE Bach Choir, under the direction of Mr. Otto Goldschmidt, gave its first concert for the present season at St. James's Hall on Wednesday evening, when Bach's Mass in B minor was performed for the third time in London. This wonderful masterpiece was noticed in detail on the occasion of its first production, last year (ACADEMY, April 20, 1876); a few words on the performance will be all that is needful on the present occasion. With one exception, the soloists were the same as before—Mme. Lemmens-Sherrington, Mme. Patey, and Mr. W. H. Cummings, taking respectively the soprano, alto, and tenor music, while Signor Federici was replaced by Signor Foli in the bass solos. The performance was, if possible, even finer than that of last year; the precision of the chorus in the exceedingly difficult music deserves the highest praise that can be given to it, and the orchestra was no less perfect. The crowded state of the hall bore testimony to the interest felt in the work; and the warmest thanks of all musicians are due to Mr. Goldschmidt and his choir for once more affording an opportunity of listening to a masterpiece which, as a combination of genius with scholarship, is unique in the history of music.

An interesting series of organ recitals is now being given on Wednesday afternoons by Mr. W. T. Best on the large organ in the residence of Mr. N. J. Holmes, Primrose Hill Road. The instrument, which contains sixty-five sounding stops, is, we believe, the largest ever erected in a private house, and the recitals are well worthy of the attention of all who take an interest in organ music.

HERR HERMANN FRANKÉ announces a third series of Chamber Music Concerts to be given at the Royal Academy of Music, the first of which will be given next Tuesday evening. Among the more important works to be given are Prof. Macfarren's string quartet in G minor; Schubert's piano quintet in A, Op. 114; Schumann's string quartet in A minor; Clara Schumann's piano trio in G minor; Brahms's sonata for piano and violoncello in E minor, his "Neue Liebeslieder Walzer" (for the first time in England); and Kiel's piano trio in A major, Op. 32.

We have received a proof copy of the complete programmes of the approaching Wagner concerts at the Albert Hall. They are too interesting and

important to be dismissed in a few lines; we shall therefore return to them next week, and speak of them in detail. Meanwhile, it may be said that one of their chief features is a series of very large selections from the *Ring des Nibelungen*. As it is most necessary that those who wish to understand and appreciate this very remarkable music should hear as much of it as possible, we would suggest to the *entrepreneurs* of the festival the advisability of issuing serial tickets for the whole of the six concerts. An opportunity would thus be offered to amateurs, of which many would, doubtless, be glad to avail themselves.

MR. E. DANNREUTHER is announced to give two lectures at the Royal Institution, Albemarle Street, with many illustrations on the pianoforte. The first, on "Chopin," takes place this afternoon; the second, on "Liszt," is fixed for Thursday, June 7.

GOUNOD's new four-act opera, *Cinq-Mars*, was produced at the Opéra Comique, Paris, last Thursday week, the 5th inst. M. Paul Bernard, in the current number of the *Revue et Gazette Musicale*, criticises the work at considerable length, and not on the whole very favourably. He speaks of it as wanting in the grandeur which the subject required, and bearing traces of haste in its composition.

M. SAINTE-FOY, formerly one of the most distinguished singers on the French operatic stage, died on the 1st inst. at Neuilly. He was born in 1817, his real name being Charles Louis Pubeaux, and made his first appearance at the Opéra Comique in 1840. He was especially great in comic characters; his best parts were Cantarelli in the *Pré aux Clercs*, Dickson in *La Dame Blanche*, Lord Kockbourg in *Fra Diavolo*, and Corentin in *Dinorah*. He retired from the stage some years since, and was paralysed during the last part of his life.

THE death is also announced from Paris of the Countess Delphine Potocka, an intimate friend and brilliant pupil of Chopin.

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ST. JAMES'S HALL, WEDNESDAY EVENING, April 25, John Sebastian Bach's Cantata on Luther's Psalm, "Ein feste Burg" (first time of performance); Handel's Coronation Anthem, "The King shall rejoice," an Eight-Part Motet, by Sir W. Sterndale Bennett; Palestrina's "Sanctus" from the "Missa Papae Marcelli"; and Nicola Gade's Cantata, "Comala," for the first time in England. Madama Lemmens-Sheringham, Mdlle. Gowa, Mdlle. Riego, and Madame Patey; Mr. W. H. Cummings, and Herr Henschel, Principal violin, Herr Strauss, Organist; Mr. Thomas Pettit, Conductor; Mr. Otto Goldschmidt, Stalls and front in Balcony, 10s. 6d.; Reserved, 7s.; Unreserved, 5s. and 3s. Stanley Lucas, Weber and Co., 84 New Bond Street; Mitchell's Royal Library, 33 Old Bond Street; Chappell and Co., 60 New Bond Street; usual agents; and Austin's Ticket Office, St. James's Hall.

PHILHARMONIC SOCIETY, April 16.—

Conductor, Mr. W. G. CUSINS, ST. JAMES'S HALL, 8 o'clock. Brahms's New Symphony.—M. Paul Viardot, Violinist (his first appearance), &c. Vocalists: Mdlle. Thelma Friedlander, and Mr. Shakspeare. Stalls, 10s. 6d.; Reserved Seats, 7s.; Tickets, 5s. and 2s. 6d. Stanley Lucas, Weber and Co., 84 New Bond Street; usual agents; and at Austin's Ticket Office, St. James's Hall.

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